

GUITAR *signature licks*

# STEVE VAI

**GUITAR STYLES  
& TECHNIQUES**

BY JEFF PERRIN

**FEATURING**

**ACTUAL BACKING**

**TRACKS FROM**

**PASSION AND WARFARE**

**AND**

**SEX & RELIGION**





# STEVE VAI

## GUITAR STYLES & TECHNIQUES

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# INTRODUCTION

Steve Vai is undoubtedly one of the most experienced, versatile, and creative guitarists in the music business today. His acrobatic licks, feats on the whammy bar, and bizarre, yet humorous, approach to composition have placed him in demand by even the most established musicians. Having shared the stage and spotlight with a variety of musical giants, such as Frank Zappa, David Lee Roth, and Whitesnake, Steve seems to have attained a career that many young guitarists only dream of.

Although Steve's unique and exotic playing and writing styles are easily recognized in any form of music, his artistic heart and soul live in his solo albums. Whether it be *Flex-Able*, *Passion and Warfare*, or *Sex & Religion*, the myriad of sounds that pour from the speakers are music captured straight from the imagination of Steve Vai. Crediting himself as the sole guitarist, arranger, producer, and composer for each project, Steve guarantees that each note, riff, chord, and alien sound is conceived and recorded without the influence of another producer or any record label representative. In other words, the music is 100% Steve Vai! It makes perfect sense, then, that a book dedicated solely to the study of Steve Vai's personal style of playing be composed of material selected directly from his solo projects.

This book and the accompanying recording combine to make a hands-on learning tool with which you can study some of the best music from his two most recent solo releases, *Passion and Warfare* and *Sex & Religion*. In addition, the audio recording included with this book has been arranged and supplied by Steve Vai himself.

The recording features eight tracks mixed right from the original master tapes. You will discover, however, that the tracks heard on this recording sound quite different from the originals. Many of the lead guitar parts heard on the original recordings have been eliminated. This allows you to be the lead guitarist as you play along with the recording. Furthermore, many of the song arrangements have been dramatically altered from their original versions, and have been edited together in a variety of formats. For instance, some tracks follow only certain sections heard on the original recording, while a few others revolve around the solo vamp. (Only a couple of tracks follow the original song forms.) Steve purposely arranged the tracks this way so that, once you've studied the transcriptions, you'll be able to jam along with the recording and work the new techniques and ideas into your own playing.

With a little practice and creativity, you'll find many ways to approach and work with the book and recording. I believe that Steve gave the best advice some years ago in a lesson accompanying his transcription of an Eddie Van Halen solo: "I hope the transcription of this solo won't lead you to copy it note for note. Instead, I hope it will help you appreciate the energy, originality, and technique behind such a performance, and give you ideas that you can use creatively in your own playing."

In order to best help you learn from the transcriptions and work with the accompanying recording, the lesson material in this book is geared to provide a hands-on, performance-oriented instruction. For a more detailed analysis of the theory and production techniques involved in these songs and others, check out the Steve Vai book in the *Guitar School* series, also available from Hal Leonard

# THE ANIMAL

(From *Passion and Warfare*) **1** (indicates audio track)

Words and Music by Steve Vai

## Example 1: Introduction

In creating the menacing rhythm guitar riffs for "The Animal," Steve Vai employs a harmonizer that has been set to produce an added note sounding a perfect fifth below each fretted note. (This will probably answer a few questions if you flung the book open to the first example, cranked up the stereo, and started playing along with the recording!) As you may soon discover, performing the riff without one of these note-synthesizing guitar effects produces a watered down version of the tune. This is because the low, gut-wrenching note produced by the harmonizer is largely responsible for the "gutsy" sound of this riff.

If you don't own a harmonizer, you may wish to try an alternative to playing the rhythm guitar part. One possible solution is to raise the low note heard on the original recording up an octave. To do this, simply follow along with the transcription, playing double stops by adding a note on the next string down (a perfect fourth above) for each one shown in the transcription. (*Double stop* refers to a two-note chord, used by lead and rhythm guitarists to add grittiness to the music.) For example, the first three double stops in Example 1 consist of two notes played at the twelfth fret, fifth and sixth strings, followed by two on the third fret (same strings), which then move up to the fifth fret, and so on. Although performing the hammer-on and bending techniques with double stops may be a bit more difficult to execute, this method will give the riff a "beefier" tone than if you played the one-note version. (If they're a real pain, just pick the notes instead, or slide up two frets instead of bending.)

## Example 1

### Intro

With Swing Feel (♩ = ♩♩♩) ♩ = 90

① (drums) 3

Gtr. 1 (bridge pickup w/dist.)

B B B P

Gtr. 2: w/Fig. 1 (see next page)

ff

\*w/harmonizer (P5 below)

P.M. ----| B↑2 B↓2 B↑2 B↓2 P

T

A

B

12 3 (3) 5 3 5 5 (5) 3 5 7 5 3 5 (5) 3

\*Harmonizer set to produce an additional tone, perfect 5th below fretted notes (see TAB).

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⑦

B B B B P

P.M. B $\uparrow$ 2B $\downarrow$ 2B $\uparrow$ 2B $\downarrow$ 2 P

dig in B $\uparrow$ 2B $\downarrow$ 2B $\uparrow$ 2B $\downarrow$ 2 P

(3) 5 3 5 5 (5) 3 5 7 5 3 5 5 7 5 3 5 (5) 2 5 3

⑩ Gtr. 2: w/ Fig. 1

Gtr. 2 (bridge pickup w/dist.)

B B S B B B B P S

B $\uparrow$ 2 B $\downarrow$ 2 S P.M. B $\uparrow$ 2B $\downarrow$ 2B $\uparrow$ 2B $\downarrow$ 2 P S *mf*

(3) 5 5 3 5 3 5 5 5 (5) 3 5 7 5 3 5 5 5

Gliss. up and down B string

Fig. 1

Gtr. 2 (clean)

w/delay *mf* let ring -----

10 13 16

T  
A  
B

## Example 2: Verse and Chorus sections

For lack of better terminology, we refer to this next section of the song as the *verse* and *chorus*. The first verse, or melodic theme, continues to measure 10. The next four measures of melodic rest are the chorus. Following the first chorus is another ten-bar verse, and then eight bars of chorus before the interlude. On the recording, this entire section (Ex. 2) is played twice.

Whether you're playing the rhythm or the lead guitar parts, to accurately reproduce the stomping, aggressive rhythms in "The Animal," you'll need to play all the

sixteenth note rhythms with a swing feel. These swing sixteenth notes have the rhythmic equivalency of a sixteenth-note triplet played with the first two notes tied. (A better visual example of this is given above the first measure in Ex. 1.)

Theoretical explanations aside, *the best way to learn these rhythms is to go back to the original recording of the song and listen carefully to the licks and rhythm guitar parts. Then, come back to the Signature Licks recording and perform them by yourself.*

### Measures 1–10

A close examination of the transcription of the first verse reveals the abundance of licks punctuated with squealing *pinch harmonics* (indicated by the abbreviation *P.H.*). By using this picking technique, Steve is able to make certain notes seem to jump right out of the speaker.

For those of you unfamiliar with this technique, a pinch harmonic is an artificial harmonic produced when the tip of the right thumb brushes the string during a down stroke. The secret to achieving this lies in how you hold your pick. Whether you grip it between your thumb and index finger, or your thumb and middle finger, you'll need to choke up on the pick so that only a small portion of it extends beyond the tip of your thumb. It is this part of the thumb that is largely responsible for the effect. However, just holding the pick correctly won't necessarily produce a pinch harmonic. The sounding harmonic itself can be produced only when your thumb touches the string at one of the *harmonic node points* along the string (harmonic node points are areas on the string where harmonics occur). Different harmonics can be generated by pinching the string at different points. Moreover, the locations of the node points are different for each left hand fret position, so you'll need to find them by exploring different areas of the string.

The best way to practice these pinch harmonics is to start with just one fretted note and "pinch" up and down the string searching for node points. Extra gain or distortion enhances the effect and helps bring out hidden, or hard-to-find, node points.

### Measures 14–16

At the end of measure 14, Steve rips into a catchy two-bar lick that sets the tone for the second melodic verse of the song. Since this lick moves quickly from one area of the neck to another, pay close attention to how you position your fingers in order to avoid tying them in knots! Try to come up with fingerings that economize your left-hand movement; this will provide for the smoothest rhythmic execution of the licks. I have suggested left-hand fingerings for measures 14–16 below the tablature.

In general, when you encounter a potentially scary series of notes like this, take the time to break it up into smaller, "chewable" pieces that you can more easily digest, even if it means learning the lick beat by beat!

### Measures 23–24

Steve begins the tapping volley in each of these measures by employing a technique known as *sweep picking*. Highly popularized by the neoclassical guitar movement in the late 1980s, sweep picking is often used as a means of performing very quick *arpeggios*. (An arpeggio [ahr-PED-joh] is a chord that is broken up, or played one note at a time. Unlike a typical strummed chord, the notes are not supposed to ring together.)



To perform the sweeps in these examples, finger the notes of the arpeggio, but don't apply finger pressure to the fretboard yet. As you rake the pick across the strings, apply pressure to the frets one note at a time. (Remember this is just a "slow-mo" look at the process. In reality, this all must occur in less than a second.) In order to keep the notes from ringing together, however, release the pressure from each fret *immediately* after the note is picked. A good way to accomplish this is to use your wrist to "roll" your left hand back as the pick moves across the strings. This rolling action may help you lift your fingers off the notes evenly, and more "in synch" with the right-hand rake.

If sweep picking is completely new to you, practice slowly at first, gradually increasing the tempo only when you feel comfortable with the technique. When you try to play something new up to tempo, without first practicing, the notes usually go by too fast for your ears to locate the specific problem areas.

## Example 2

### Verse and Chorus sections

①

B slowly B (B) (B) B P S

B $\uparrow$ 2 slowly B $\uparrow$ 2 (B $\uparrow$ 2) (B $\uparrow$ 2) B $\downarrow$ 2 P S

T (19) 10 13 12 10 12 12 12 10 10 10 (0) 12 10 19

A 5 3 5 3 5 3 3 5 3 5 3 5 0 3 5 5 3 5

B 5 3 5 3 5 3 3 5 3 5 3 5 0 3 5 5 3 5

P.M. P.M. H<sub>3</sub> H

③

P S S P.H. 15ma loco S S B B B B P B P.H.

P P.H. S S P P.H. S S B $\uparrow$ 1 B $\downarrow$ 1 B $\uparrow$ 1 B $\downarrow$ 1 P B $\uparrow$ 3 P.H. P.H.

12 10 12 12 19 7 0 6 5 14 5 4 5 0 5 5

pitch: D pitch: G pitches: A C A

T 5 4 5 0 5 5

A 5 3 5 3 5 3 3 5 3 5 3 5 0 3 5 5 3 5

B 5 3 5 3 5 3 3 5 3 5 3 5 0 3 5 5 3 5

P.M. P.M. H<sub>3</sub> H

⑤

slowly  
(B↑1)B↓1 B↑1

3

P

B↑1

P.H. (B↑1)B↓1 (B↑1)B↓1 (B↑1)B↓1

P.H. 3 P H

12 12 10 12 10 12 10 12 12 12 10 12 10 14 12

P.M. -----|

P.M. -----|

(5) 5 3 5 3 5 3 3 5 3 5 5 3 5 0 3 5 5 3 5

⑦

B B B

B

B↑2B↓2B↑2

B↓2

B 1

B 2

P.H.

10 12 (12) 10 12 (12) 12 12 12 10 10 12 10

pitch: F

P.M. -----|

P.M. -----|

(5) 3 5 3 5 3 3 5 3 5 5 3 5 3 5 0 3 5 5 3 7

⑨

slowly

B 3

B B B P

3

B↑1 B↑2 B↓2 P

pull on bar

8va HS B B B

pull on bar

B↑5 B↓5 B↓3 B↓7

15 10 10 10 10 10 12 (12) 10 12 10

5

P.M. -----|

ff

(7) 7 7 7 7 7 7 9 10 (10)



11 *loco* *mf* (Fig. 1) clean

B B B B P S P.H. B B B B P P.H.

w/harmonizer (harmony simile) B↑2B↓2B↑2B↓2P S P.M. B↑2B↓2B↑2B↓2P P.H.

(3) 5 3 5 5 (5) 3 5 7 5 3 5 (5) 3 5 3 5 5 (5) 3 5

14 *8va* P.S. (B) B B (B) B S B S H P S H P *loco* S

P.S. (B↑1)B↓1B↑2 (B↑2)B↓2 S B1 S H P S H P S

20 20 20 19 20 19 19 20 17 18 17 15 17 13 14 13 15 14 9

fingering: 3 3 3 3 2 2 2 3 2 3 2 1 1 2 1 3 4 2

*mf* P.M. P.M.

(5) 7 5 3 5 3 5 3 5 3 5 3 5 3 5 5

17 B P.H. (B) B S P B B P P B P B P B P

B 2 P.H. (B↑1) B↓1 S P B↑2 B↓2 P P B 2 P B 2 P B 2 P

19 13 10 12 12 (12) 10 10 12 10 10 10 10 13 10 12 12 10 12

pitch: A

P.M. P.M.

(5) 3 5 3 5 3 5 3 5 3 5 3 5 3 5 5

19 *8va*

B (B) (B) (B) (B) B B B B B B S *loco*

B 2 (B2) (B2) (B2) (B2) B 2 B $\uparrow$ 4B $\downarrow$ 4 B $\uparrow$ 4B $\downarrow$ 4 B 4 B 4 S

18 18 18 18 18 18 18 18 18 18 (18) 10

P.M.

(5) 5 3 5 3 5 3 5 3 5 5 5 3 5 3 5 5

21

B (B) P (B) B B w/bar B S P B B B

3 P.H. w/bar

B 2 (B2) P (B $\uparrow$ 2)B $\downarrow$ 2 B $\uparrow$ 5 S P B $\uparrow$ 2B $\downarrow$ 2B $\uparrow$ 2

10 13 13 10 13 10 12 12 18 12 10 10 0 8 10

pitch: A — G — C

P.M.

(5) 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 7

23 *8va*

rake H H P P H P P S H H H P P P H P S A B S S P H P

12 14 13 12 15 (20) 15 12 15 (20) 15 13 12 13 15 (20) 15 13 12 (19) 14 12 13 5 6 5 7 5

P.M.

(7) 7 7 7 7 7 7 7 9 10



24 rake H H P P H H P P S H H H P P P H H P P H P H B B B B P S H H P P H P H H P P P P H

11 11 w/bar 11

rake H H P P H H P P S H H H P P P H H P P H P H B B B B P S H H P P H P H H P P P P H

5 7 6 5 8 13 8 5 8 13 8 6 5 6 8 13 8 6 5 7 12 7 5 7 5 7 (7) 5 4 5 7 5 4 7 3 5 7 5 3 7 3 5

(10) 3

f

25 w/fig. 1 \*fdbk.

mf

13 (13) 13 (13) 10 (13)

(5) (13)

\*Fundamental tone feedback

B B B B P S B B B B P S

↓2B↑2B↓2B↑2 P ↓2B↑2B↓2B↑2 P

(3) 5 3 5 5 (5) 3 5 7 5 3 5 5 3 5 3 5 5 (5) 3 5

28

8va B B B S loco

B1 B1 B1 S B↑2B↓2B↑2B↓2

10 10 10

(5) 7 5 3 5 7 5 3 5 7 5 3

w/fig. 1 \*fdbk.

(30)

\*fdbk.

Gliss. up and down B string

(13) (13)

\*simile

P.H. B B B S

P.H. P.M.-----| P.M. dig in P.H. B

B↑3B↓1B↑5 S B↑2B↓2B↑2B↓2P B 2

7

(3) 5 5 0 3 3 5 3 5 5 (5) 3 5 7 5 5 3

pitch: D / F \ E / G

\*partial release

pitch: G / A

### Example 3: Guitar Solo

On the recording, the solo section shown here repeats five times. So while there is plenty of opportunity to practice these licks, you'll also have a chance to meld them into some chops of your own!

In his laid back solo over this Dm9 vamp, Steve creates some cool-sounding licks with the help of the bluesy D minor pentatonic scale (notes: D, F, G, A, C) and the slightly brighter-sounding D Dorian scale (notes D, E, F, G, A, B, C).

For those of you unfamiliar with the Dorian scale, this is one of many scales, often referred to as *modes*, which can be derived from the major scale. There are seven modes in all, each constructed by simply starting from a different degree (note) of the major scale, and proceeding up one octave (eight notes). Beginning with the first note, or *root*, of the major scale, the names of the modes are: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. While these modes share all the same notes as their parent major scale, each one has its own unique tonal quality.

As for the minor pentatonic scale, that's just the technical name for your basic "box-shaped" blues scale (this one being found at the tenth fret; see Ex. 4).

Jamming mostly on the pentatonic blues scale for the first few bars, Steve doesn't really play on the D Dorian mode until the end of measure 5. From then on, he really exploits the scale to its fullest, especially in bars 5 and 6, and later in bars 9–11. Take the time to study these measures; they really define the sound of the Dorian mode.

## Measure 12

While measure 12 yields one of the more challenging riffs in the solo, this “Buster Keaton falling down a flight of stairs” lick can easily be mastered with a little patience and some practice in *alternate picking*.

If you’re unfamiliar with this technique, alternate picking is the changing between down- and up-pick strokes (down, up, down, up, etc.) in order to economize the right-hand picking motion. This is very effective on fast passages that require precise rhythmic execution, such as the lick shown in measure 12. To help you perform the goofy-sounding but challenging augmented arpeggios in the first two beats of the lick, use the right-hand picking example I’ve provided above the tablature, and the left-hand fingering suggestions below.

## Measures 13–14

Perhaps the most deceiving licks that appear in the transcription are the series of whole- and half-step bends in measures 13–14. While on paper the notes seem like just a bunch of simple bends, the real secret to reproducing this funky melody lies in accurately performing the sixteenth-note rhythms in a swing feel! Again, (as discussed at Example 2) to learn to play swing sixteenth notes, go back to the original recording and listen carefully to how Steve plays through these measures. Then play them slowly by yourself before bringing them up to the *Signature Licks* recording speed.

It’s possible, at this point in the book, that you may start to feel that studying and learning many of these licks is going to be a lot more trouble than it’s worth—especially if you’re developing a style of playing that sounds nothing like that of Steve Vai. Upon close examination, however, you’ll find that most of the licks in these lessons contain playing techniques common to many styles of guitar playing. If one of your goals is to become a better guitar player, one of the best things you can do is to expose yourself to, and experiment with, new ideas and different methods of playing. While this certainly doesn’t mean that you need to master every technique or riff that you run across, playing with new ideas can help lead you to discoveries and improvements in your own playing. So when you jam along with “The Animal,” play with a few of the licks that you may have run across in the transcription, and try to work them into your own riffs. You can do this by altering the rhythm, rearranging some of the notes, or adding some vibrato or other dynamic technique. Be creative, but above all, have fun!

## Example 3

**Interlude**

G 6 3 fr    A 6 5 fr

Gtr. 2    Gtr. 1    (Gtr. 1 tacet)    8va    Gtr. 2    S

mf    w/wah-wah and chorus    (loco)    S

22

T  
A  
B

# Guitar Solo

① Gtr. 2 *loco* **Dm<sup>9</sup>**

(neck pickup) *slowly*

(B) B (B) B B B P B

(B<sup>1</sup>) B<sup>1</sup> B 2 (B<sup>1</sup>) B<sup>1</sup> B<sup>1</sup> B<sup>1</sup> P B 2

T 10 12 (12) 10 12 (12) 10 12 12 10

A 12 (12) 12 12 12 12 12 12 12 12

B 12 12 12 12 12 12 12 12 12 12

Gtr. 1 *mp* (clean)

S

T 9 9 9 9 10 10 10 10 9 10 9 10 9 10

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10

④ N.C. *8va* **Dm<sup>7</sup>**

H P S S S S B 2 P P (B 2) B<sup>1</sup> 2 B<sup>1</sup> 2 P S

H P S S S S 13 10 13 10 12 10 13 12 13 13 (13) 12 12 13 12 10 12 10

10 12 10 10 9 7 9 10 9 9 13 10 13 10 12 10 13 12 13 13 (13) 12 12 13 12 10 12 10

10 10 9 7 8 7 7 8 7 7 10 10 10 10 10 10 10 10 10 10 10 9

*mf* *mp*

T 10 9 10 10 10 10 10 10 10 10 10 10 10 10

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10

⑦ *8va* N.C. *loco* **Dm<sup>7</sup>** N.C. *8va* H<sup>5</sup> H<sup>5</sup> H<sup>5</sup> **Dm<sup>9</sup>**

S S S H P H P H P H S B 2 S S

S S S H P H P H P H S 10 8 10 10 12 10 12 (12)

12 8 22 9 10 10 9 10 9 (9) 10 9 10 9 10 9 7 9 9 5 5 10 8 10 10 12 10 10 10 10

10 10 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

T 10 9 10 10 10 10 10 10 10 10 10 10 10 10

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10



⑩ 8va N.C. Dm7 Dm9 S P.S. loco

S 13 15 13 12 13 12 13 14 (14) (14) x 9 10 9 10 12 12 13 10 12 14 13 12 15 20 19

1 2 3 2 3 4 1 2 3 4 1 3 2 1 4 3

mf

⑬ 8va Dm9 B (B) B (B) B (B) B (B) B (B) B (B) B (B) B (B) B

B2 (B↑2)B↓2 (B↑2)B↓2 (B↑2)B↓2 (B↑2) B↓2 (B↑1)B↓1 (B↑1)B↓1 (B↑2)B↓2 (B↑1)B↓1 (B↑2)B↓2 (B↑1)B↓1 (B↑2)B↓2

20 (20) 20 20 20 20 19 19 20 19 20 19 20 19

mp

⑮ 8va N.C. B (B) B (B) B S loco (B) B Dm S (B) B N.C. (E5)

B2 (B↑2)B↓2 (B↑1)B↓1 S (B↑2)B↓2 S (B↑2)B↓2

15 15 17 (17) 17 15 17 17 15 13 13 15 15 13 10 13 12 10 12 10 8

f w/dist. & harmonizer (P5 below)

## Examples 4a and 4b: Modulation and Outro

After a lengthy solo section, Steve *modulates* (changes the key) up a whole step to the key of E Dorian, and then performs some frenzied-sounding licks that use the vibrato bar to bend chord notes upward. Notice in the transcription that this section, composed of two and three note chords, is described as "very harsh." This is because when you press or pull up on most vibrato bar systems, the strings on the guitar change pitch at different rates, which makes it nearly impossible to keep two or more notes in tune when using the bar for anything besides a subtle vibrato effect. With this in mind, you should be able to come up with a few of your own chaotic-sounding riffs, by playing chords or double stops in conjunction with some wild bar usage!

### Measures 5–7

During measures 5–7, Steve turns on the speed with a series of blazing licks that use both E Dorian and E minor pentatonic scale sounds in thirty-second-note rhythms. Here are a few tips for playing these fiery licks:

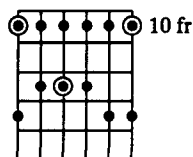
Throughout most of the measures, keep your index finger planted on the twelfth fret (on either string, depending on which measure); your other fingers will be constantly pulling-off to the fretted notes.

For the most part, use your middle and ring fingers to play notes on the fourteenth and fifteenth frets, and use your pinky finger to stretch up to notes played on the seventeenth fret. This is the most efficient way to perform these licks, and also makes a great exercise if you tend to curl the pinky up into your palm when playing!

As mentioned before, don't feel pressured to learn these licks note-for-screamin'-note. Your main goal should be to mimic the overall feel of the licks, and to familiarize yourself with how they were composed. Besides, it is highly unlikely that Steve would perform the licks exactly the same way twice!

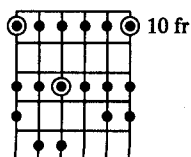
### Scale Charts

D Pentatonic Minor  
(Scale notes: D, F, G, A, C)



○ = root/tonic

D Dorian  
(D, E, F, G, A, B, C)



## Modulation and Outro

20

⑦ *8va* *loco*

P P P P P B P P P P P B P

(15) 12 15 12 14 12 15 12 17 12 15 12 15 12 15 12 14 12 15 12 17 12 15 12 15 12 14 12

(7) 5 7 5 7 5 7 5 7



# Example 4b

## Outro – Chorus

Gtr. 3: w/Fill 1

①

Gtr. 2 S S

w/Fig. 1 \*fdbk.

S S

13 13

17 10

(13)

Gtr. 1

B B B B P

B↑2B↓2B↑2B↓2 P P.M.

\*fundamental tone feedback

P.S. (8va) loco

P.S.

20

T A B

(5) 3 3 5 5 (5) 3 5 7 5 3 5 x 3

③

Gtr. 2

Gtr. 3

(divisi)

12 10 12 12/10

B B B B P

B↑2B↓2B↑2B↓2 P P.M.

(3) 3 3 5 5 (5) 3 5 7 5 3 5 (5)

### Fill 1

Gtr. 3 S

S

10 10

T A B

⑤ Gtr. 2 S 8va ----- w/Fig. 1 \*fdbk. loco

S 13 13 (13) 13 (13) 10 12 10 13 (12) 12 (12)

Gtr. 3 S

S (10) 5 7 5 8 5 (5) 12 5

Gtr. 1 B B B B B B S S B B B B

B 2B 2B 2B 2 B 2B 2S S P.M. B 2B 2B 2B 2

(5) 7 5 0 5 5 7 5 3 (3) 5 3 (3) 12 3 5 3 5 3 5 (5) 3 5 (5) 7 5 3 5 (5)

⑨ w/bar B B B B S w/bar B B 8va B

w/bar B 6B 6B 6B 6B S w/bar B 2B 2 B 2

(13) 10 12 10 18 (18) 13 (13) 10 12 10 13 (13) 10 13 13 15 20 20 19 17 18 20

(5) 7 5 8 5 (5) 7 5 (5) 7 5 8 5 (5) 5 (5) 7 5 5 7 (7)

(5) 7 5 3 5 (5) 5 (5) 7 5 3 5 (5) 5 7 5 5 7 (7) 0 3 5

# THE RIDDLE

(From *Passion and Warfare*) 

By Steve Val

## Example 1: First Theme

With the arrangement slightly altered, this first section of the tune plays through to measure 16 before introducing the second guitar part shown at the end of measure 8. After this first pass, measures 9–16 are then repeated twice (adding the acoustic overdub) before moving on to the next section. By looping the intro this way, Steve allows you plenty of time to experiment with the licks in this section before the song changes tonality.

In this first section of “The Riddle,” Steve creates many of his mysterious-sounding melodies with the use of the E Lydian scale. (This mode is created by starting at the fourth degree [E] of the B major scale, notes: E, F#, G#, A#, B, C#, D#). The most obvious usage of this mode can be heard in the first five measures of the song, where Steve performs some scalar licks up and down the second string.

Play through these licks for a while, and then try to play the E Lydian mode by ear. Begin the scale on the low E note on the second string (fifth fret), and proceed up the same string one octave to the high E note on the seventeenth fret. If you find this a bit difficult at first, feel free to use the licks in bars 1–5 for reference. When played correctly, the fourth note of the scale should really grab your ear! It is this note, or scale degree, that gives the Lydian mode its unique sound, and fuels the melodies in the first sixteen bars of “The Riddle.”

## Measures 12 and 14

Steve often creates some of his most melodic licks by playing arpeggios in new and unusual ways. In beats 2 and 3 of measure 12, for example, Steve creates a lick with the use of a G#7sus4 arpeggio. However, rather than just pick or sweep the notes, he produces a more melodic effect by sliding from the F# note (fourth fret) to the G# (sixth fret), and later bending the A# (eleventh fret) up one and a half steps to C#.

On the second beat of measure 14, Steve begins playing down a more commonly seen F# arpeggio, with the addition of a couple of slides to create a smoother sounding lick.

When jamming on this part of “The Riddle,” try to explore and play with the sounds of the Lydian mode. (If you have trouble finding the right notes for the E Lydian mode, visualize your nearest B major scale pattern and work off of the fourth degree of the scale.) Study Steve’s licks to help get you started, and then try to come up with some of your own Lydian-based ideas. While this is one of the best ways to learn the sound of this mode, you’ll soon find that learning and playing with new scales and modes is also a great way to open up new doors to creating licks and melodies!

# Example 1

Mysteriously ♩ = 78

N.C.

(E Lydian)

① Gtr. 1 (w/dist.)

ff

H P P S S S H P S

11 11 12 11 9 (9) 5 23 7 7 7 9 11 11 11 9 11 9

E B G D A E B

④

S H P S H P S P P H P P H P w/bar B S H S P H P S

S H P S H P S P P H P P H P w/bar B ↓ 2 S H S P H P S

7 9 7 5 7 5 4 5 7 5 4 5 4 0 0 4 2 2 (2) 11 11 11 11 12 14 14 (14) 14 14 12 14 12 11 12

⑥

S P S S P.H. 8va B B loco S B B P

S P S S P.M. B ↑ 2 B ↑ 2 P.H. P.M. S B ↑ 2 B ↑ 2 P

14 13 11 9 9 9 8 6 8 4 2 4 2 4 4 4 6 2 4 4 4 2 2

pitch: E# F# E#

⑧

Gtr. 1 8vb S 3 Eadd9 loco B B B P S B S P.H. B B B B

S P.M. P.M. B ↑ 2 B ↑ 4 B ↑ 4 P S B ↑ 3 S P.M. B ↑ 2 B ↑ 6 B ↑ 6 B ↑ 2 B ↑ 6 B ↑ 6

(2) 4 7 0 2 4 0 2 12 (12) 9 11 13 13 11 9 9 11 9 8

\*pull up on bar

Gtr. 2 (acous.)

let ring

0 0 0 1 4 1 1 4 0



⑪

E<sup>5</sup> w/bar P.H. S P P.H. B B B P.H. B B 8va loco S E<sup>6</sup>sus<sup>#4</sup> B S

w/bar P.H. P B<sup>5</sup>B<sup>5</sup> S P B<sup>2</sup> B<sup>5</sup> B<sup>5</sup> P.H. B<sup>5</sup>B<sup>5</sup> S B<sup>5</sup> S

pitch: B<sup>#</sup> C<sup>#</sup> E C<sup>#</sup> pitch: F

let ring

⑬

shake bar S S Emaj<sup>7</sup><sub>6</sub> B S S S S S

shake bar S S B<sup>2</sup> S S S S

(11 14) 11 (11) 13 14 12 12 12 9 11 11 11 8 9 9 6 4

⑮

G 8va Emaj<sup>9</sup>(11) Gtr. 1 B B S

Gtr. 4 divisi B<sup>2</sup> B<sup>2</sup> B<sup>2</sup> B<sup>2</sup> S

11 11 13 13 13 13 13 13 17 17 15 15 17 17 19 19 19 19 23 21 21 21 24 24 (24) (21)

Gtr. 3 B B S

Gtr. 5 divisi B<sup>2</sup> B<sup>2</sup> B<sup>2</sup> B<sup>2</sup> S

11 11 13 15 13 11 10 10 17 17 (19) (17)

### Example 2: Second Theme

In this next section, Steve gives his licks a slightly more psychotic tonality by employing the unusual and rarely heard E augmented Lydian scale (notes; E, F#, G#, A#, B#, C#, D#). This scale is created by raising the fifth degree of a Lydian scale a half step, and the term *augmented* refers to this raised fifth degree. (If you dig back into your basic theory, you'll remember that raising the fifth degree of a major triad—scale degrees 1, 3, 5—a half step produces an augmented triad, major scale degrees 1, 3, #5.) We can best hear how this version of the Lydian mode sounds in the first two bars of this example, as Steve weaves his bizarre melodies in and around the augmented fifth degree, B# (thirteenth fret second string, and seventeenth fret, third string).

### Measures 5–8

Performing the tapping extravaganza featured in these next four bars may prove quite a challenge, to say the least. Even the most accomplished of guitarists may find the multitude of little black dots a bit intimidating! However, unless you have way too much free time on your hands, I would suggest just working with the licks until you can run through them slowly, and then shoot for the overall feel when you go to jam with the recording. When experimenting with these tapping licks, try to work with and emphasize the augmented fifth degree, as Steve does on the fourth beat of measure 5, and with the tapped notes (twentieth fret) in measure 8.

### Example 2

**Example 2**

N.C.  
(E Augmented Lydian)

①

Gtr. 1

F#5 11 fr.

S

P.S.

P.H. 8va

P.H. P.H.

S

S

P.S.

S

P.H.

P.H. P.H.

S

S

T

A

B

11 13 13 16 13 15 13 15 15 17 15

11 13 13 16 13 15 13 15 13 17 17 (17)

11 12 13 15 13 15 13 13 13 17 17 (17)

16 0 11 12 13 15 13 15 13 13 13 17 17 (17)

pitches: D# Fx Fx

**Note: Partial harmonics are all an octave above fundamental notes.**

[illegible]

The image displays a musical score for the song "The Rose Tree." It is divided into two main parts: a guitar melody and a fingerstyle guitar accompaniment.

**Guitar Melody:**

- Staff 1:** Contains the main melody in G major (one sharp). It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a style that includes many natural harmonics, indicated by circles around notes. Chords G#m/E and F#m/E are marked above the staff. The melody concludes with a double bar line and a repeat sign.
- Staff 2:** Contains a bass line for the guitar melody, written in a simplified manner with numbers 1-5 indicating fingerings. It includes a 3-measure rest and a 12-measure rest.

**Fingerstyle Guitar Accompaniment:**

- Staff 3:** Contains a bass line for the fingerstyle guitar, written in a simplified manner with numbers 1-5 indicating fingerings. It includes a 3-measure rest and a 12-measure rest.
- Staff 4:** Contains a bass line for the fingerstyle guitar, written in a simplified manner with numbers 1-5 indicating fingerings. It includes a 3-measure rest and a 12-measure rest.
- Staff 5:** Contains a bass line for the fingerstyle guitar, written in a simplified manner with numbers 1-5 indicating fingerings. It includes a 3-measure rest and a 12-measure rest.
- Staff 6:** Contains a bass line for the fingerstyle guitar, written in a simplified manner with numbers 1-5 indicating fingerings. It includes a 3-measure rest and a 12-measure rest.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of three sharps (F#, C#, G#). The guitar part features a complex melody with many accidentals and a series of chords: F#5/E, G#5/E, F#2/E, and G#5/E. The piano part is written on a grand staff (treble and bass clefs) and includes a melody with many accidentals and a series of chords: F#5/E, G#5/E, F#2/E, and G#5/E. The score is marked with a tempo of "mp" (moderato piano) and a time signature of 4/4. The guitar part includes a series of chords: F#5/E, G#5/E, F#2/E, and G#5/E. The piano part includes a series of chords: F#5/E, G#5/E, F#2/E, and G#5/E. The score is marked with a tempo of "mp" (moderato piano) and a time signature of 4/4. The guitar part includes a series of chords: F#5/E, G#5/E, F#2/E, and G#5/E. The piano part includes a series of chords: F#5/E, G#5/E, F#2/E, and G#5/E.

8

Gtr. 2  $F\#5$

Gtr. 1 S

N.C.

H P P H P P H P P H P P H P P S B B

S H H P P H P P H P P H P H H H P P S B2 B2

11 14 20 16 11 18 11 14 20 14 11 21 11 14 16 20 16 11 14 21

(0)

21 21 (23) 0

9

(Gtr. 2 tacet)

S S S P.H. B

slowly S S P.H. P.H. B $\uparrow$ 2

0 4 11 14 7 0 2 4 3 4 2 4

pitch: A#

11

8vb

B B $\downarrow$ 2 B1 S S P P.S. P.S.

P.H. (8va) B S S P P.S. P.S.

2 4 2 4 4 2 4 4 4 0 0 2 4 0 2

pitch: A#

13

P.S. S S S S P.S.

P.S. S S S S P.S.

6 8 8 8 8 9 8 6 9 9 6 6 4 7 7 4 4

15

8vb loco 8va

S S 3 S S B S S P S S

S S S w/bar B S 6 6 S P S S

11 10 18 (18) 10 20 17 20 17 19 17 19 17 15 17 15 17 17 14



### Example 3: Guitar Solo

Steve begins this solo with some relatively laid back- sounding minor pentatonic riffs before heating things up later (measures 11 and 12) with faster licks played in the mode of E Lydian flat 7 (E, F#, G#, A#, B, C#, D).

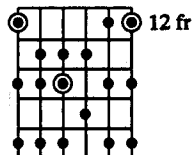
In bars 13 and 14, Steve ascends the neck with a series of haunting augmented arpeggios built from the *whole-tone scale*. (A whole-tone scale consists of six notes, each a whole step apart. Since each note can be considered the tonic, or root, only two of these scales exist.) Left-hand fingering below the tablature will help you work out the somewhat tricky position shifts involved.

At measure 17, Steve uses two lead guitar parts to create some ominous sounding riffs in the tonality of E harmonic minor (E, F#, G, A, B, C, D#). The harmonic minor scale is created by raising the seventh degree of the Aeolian mode, or natural minor scale, a half step. This exotic scale is often associated with the sounds of the Middle East, and may even conjure up images of Egyptian pyramids, snake charmers, and so on.

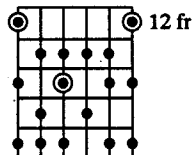
At the beginning of this example are some scale "charts" that may help you more easily learn some of the unusual scales Steve uses in "The Riddle." However, when jamming on this tune, don't feel that you need to change tonalities as often as he does in the recording. Try to work with each scale in depth, and eventually memorize (or at least become familiar with) the distinct sound each one presents.

#### Scale Charts

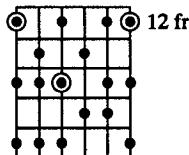
E Lydian  
(E, F#, G#, A#, B, C#, D#)



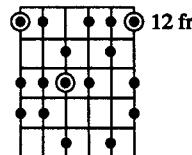
E Augmented Lydian  
(E, F#, G#, A#, B#, C#, D#)



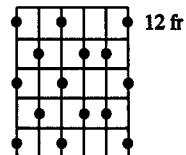
E Lydian b7  
(E, F#, G#, A#, B, C#, D)



E harmonic minor  
(E, F#, G, A, B, C, D#)



E whole tone scale  
(E, F#, G#, A#, C, D)



O = root/tonic

### Example 3

#### Guitar Solo

① Gtr. 1 B D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> B B P slowly B B 8va E<sup>5</sup> B B (B) B P

w/wah-wah and dist. B 2 B↑2 B↓2 P slowly B↑1 B↑2 B↑2 B↑3 (B↑3)B↑3P

T 14 15 14 15 14 12 14 12 17 17 (17) 15

A (14) (14) (14) 12 12 10 14

B 12 10 14

Gtr. 3 S S S S B B S S w/dist. S S B↑2 B↑2 B↓2 S S

T 7 9 9 7 7 7 9 9 7 7 7 9 9 7

A 7 9 9 7 7 7 9 9 7 7 7 9 9 7

B 0 0 0 0 3 3 0

8va D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

④

8va

S *loco* S S

B B B P B B B P

hold bend (B) B P

hold bend (B2) B<sup>+</sup>2 P

B<sup>+</sup>2 B<sup>+</sup>2 B<sup>+</sup>2 P B<sup>3</sup>

17 15 17 15 12 12 10 14 14 14 12 14

17 17 17 (17) 15 17 17 15 17

Gtr. 2 w/dist. f S

S S

B B P

B<sup>+</sup>3 B<sup>+</sup>3 P

14 14 14 14 12 14 14 14

5 (5) 3 4

Gtr. 3 S S S S

S S S S

7 9 7 9 7 7 9 7 7 9 7 7 9 7

6 6 5 7 6 6 5 0

8va N.C. D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

⑦

Gtr. 2 Gtr. 1 B hold bend (B) (B) B w/bar B

loco

B<sup>3</sup> B<sup>3</sup> hold bend (B<sup>3</sup>) (B<sup>3</sup>) w/bar B<sup>+</sup>5 B<sup>+</sup>5

10 10 10 0 0

(4)

Gtr. 3 dive S S

dive S

3

7 9 7 7 7 0 7 7

(9)

⑨ N.C.

B2 S S S S H P S S S

15 12 15 14 14 19 14 16 15 15 19 19 15 15 16 14 15 14 16 15 13 14 12 14 10 11

7 6 7 7 6 0 7 7 0 0 7 10 10 0

⑪

S H H S H H H H H P P H H H P

S H H H H H H P P H H H P

13 15 16 14 15 16 14 16 15 13 15 16 14 15 16 14 15 17 14 15 14 14 16 15 13 16 14 15 14 15 17 14 15

7 7 7 7 7 5 7

pitch: G#

⑫

P P P H P H P S

P P P H P H P S

16 14 16 15 13 13 11 11 9 7 9 7 7 9 6 9 0 6 7 5 0 0

7 0 7 7 7 0 0





8va N.C. E5 -----

8va N.C. E

22 Gtr. 1

Gtr. 4  
divisi

12 11 12 14 15 14 12 14

12 11 12 12 13 12 10 12

17 14 19 14 21 14 22 14 23

13 12 16 12 17 12 19 12 19

Gtr. 3  
 Gtr. 5  
 divisi

Grtr. 2

The musical score for guitar 2 consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with several slurs and accents. The bottom staff is a bass clef and contains a series of chords, some of which are marked with a '2' indicating a second finger position.

8va -

23

B

E5 loco

S

S

S

B2  
B1

23 19 19 17 19 19 17 16 16

22 20 16 16 18 16 16 14 16 16

14 16 16 14 13

14 13 15 16 14 12 11 14 12 11 9 8

12 11 12 11 7

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note G4, a quarter note F#4, and a quarter note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line begins with a quarter note G3, followed by a quarter note F#3, and then a quarter note E3. This is followed by a quarter note D3, a quarter note C3, and a quarter note B2. The bass line continues with a quarter note A2, a quarter note G2, and a quarter note F#2. The score includes various musical notations such as notes, rests, and bar lines.

### Example 4: Ending

After giving us plenty of time to “whack our whammy bars,” Steve ends the track with this excerpt from the last seven bars of the original recording.

### Example 4

[illegible]

# ANSWERS

(From *Passion and Warfare*) **3**

By Steve Vai

By keeping the Signature Licks arrangement of "Answers" in one key, Steve Vai has provided a great opportunity for you to practice and play with some of the scales and modes that you've studied so far. Here are a few scales that you can study, and some tips for jamming along with the recording:

When you first start working with the scales, play through each one, beginning and ending on the tonic note, or root. This will help you to more clearly hear the unique tonal qualities of each scale than you would if you began on another scale degree.

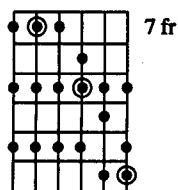
When playing each scale, listen for notes that make the mode sound different. Tonal characteristics are usually created by a specific interval between two notes within a scale. For example, a Lydian scale is created when the fourth degree of a major scale is raised a half step. By emphasizing and using these notes, you can really bring out the characteristic sound of each mode in your solo licks.

If you run out of ideas to jam with, try copping some of Steve's licks from the original recording. While many of his solo licks from this tune will sound in a different key, they may still give you some ideas to play on. Also, listen to some of the other songs for solo ideas. Most of "The Riddle," for example, has licks based in the E Lydian and E Mixolydian scales.

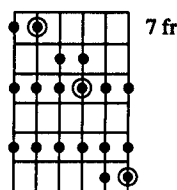
## Example 1:

### Scale Charts

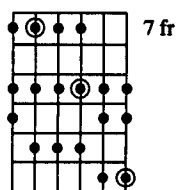
**E Major**  
(E, F#, G#, A, B, C#, D#)



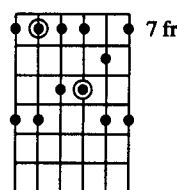
**E Lydian**  
(E, F#, G#, A#, B, C#, D#)



**E Mixolydian**  
(E, F#, G#, A, B, C#, D)



**E pentatonic minor**  
(E, G, A, B, D)



## Example 2: Main Rhythm Guitar Riff

To master this funky-sounding riff, patiently work out the suggested right-hand strumming pattern in coordination with some syncopated left-hand muting techniques.

To play these chords, follow the suggested fingerings as shown on the chord charts at the top of the transcription. In addition, use the tip of your middle finger to mute the sixth string, and the tip of your ring finger to mute the third string. If you angle your middle finger back a bit, you should be able to mute the fourth string without actually fretting the adjacent note.



As mentioned earlier, patience is probably the best tool with which to learn this riff. Before you start playing the example, experiment with the chords a bit, allowing your left hand some time to get used to these unusual chord voicings. Then, work out the suggested right-hand strumming pattern shown in the transcription. If you experience a lot of trouble with the strumming pattern, just strum on one chord throughout the whole example. After you've run through the pattern a few times, put the left- and right-hand parts together, making sure that you can perform the riff comfortably, at a slow tempo, before you attempt to bring it up to speed.

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When bending, you can practice your *intonation* (pitch accuracy) by first fretting the “target” note—the one that you are bending up to—before you perform the bend. For instance, in the first bar of the example, play the note A on the tenth fret (second

string) before bending up to that note from the G<sup>#</sup> (ninth fret) as indicated in the transcription. This will help you keep the correct pitch, or target note, fresh in your mind when you perform the bend.

Steve uses slides to give several notes in his melody a legato (smooth) and slippery-sounding rhythmic quality. If you experience some trouble with these notes, be sure to maintain constant pressure on the string during the slide; this will ensure that the volume of the target note is equal to that of the original picked note. However, don't use too much pressure; this may make the rhythms sound choppy.

### Example 3a

① w/ Fig. 1, 4 times, simile  
Gtr. 2 (w/dist.)

*ff*

B 1      B ↑ 1      B ↓ 1      P      S

T 9 (9) (9) 9 (9) 7 9 9 (9) 2

A

B

⑤

Example 3b shows a variation on the first motif, which occurs on the original recording at 1:41. Notice the dramatic increase in energy in this version, as Steve employs more lyrical sounding bends, pinch harmonics, and melodic activity in general.

### Example 3b

① w/ Fig. 1, 4 times, simile  
Gtr. 2

P.H. 8va

loco

*ff* B $\uparrow$ 1 (B $\uparrow$ 1)B $\downarrow$ 1B $\uparrow$ 1B $\downarrow$ 1B $\uparrow$ 1 B $\downarrow$ 1 P P.H. S

⑤ S A A A S S S P H P S S P

S S S P H P S S P

12 14 14 14 12 14 12 19 11 11 9 9 11 (11) 9 11 9 11 13 11 9 11

⑨ B B B B B B (B) B A B B S S

(B $\uparrow$ 1)B $\downarrow$ 1B $\uparrow$ 1 (B $\uparrow$ 1)B $\downarrow$ 1 B $\uparrow$ 2 B $\downarrow$ 2 S S

9 9 11 9 (9) (9) 9 9 9

8va

⑬ S A S B B A B B A B B B S

S S B $\uparrow$ 2B $\downarrow$ 2 B $\uparrow$ 2 B $\downarrow$ 2 B $\uparrow$ 2 B $\downarrow$ 2 B $\uparrow$ 3 S

12 15 15 15 12 15 17 17 19 16 10 16 10 16 10 16 10 (19)

A shortened variation of the theme appears in the finale of the original recording (2:35), and is also included on the Signature Licks recording to finish the track. Example 3c shows how Steve raises the melody an octave, and then four bars later, adds a harmony guitar part to help bring the song to a dramatic conclusion.

### Example 3c

w/Fig. 1, 2 times, simile

① Gtr. 2 *8va*

(hold bend) B B B P

(hold bend) B↑1 (B↑1) (B↑1)B↓1 B↑1 B↓1 P

T 21 (21) 21 21 (21) 19 21 21

A

B

⑤ Gtr. 2 *8va*

(hold bend) B B B

(hold bend) B↑2 (B↑2)B↓2 B↑2 B↓2

24 (24) (24) 21 21 22 21 22 (22)

Gtr. 3 *8va*

(hold bend) B B B

(hold bend) B↑1 (B↑1)B↓1 B↑1 B↓1

21 (21) 21 17 17 19 17 19

### Example 4: Second Motif

Example 4 is a definitive Steve Vai signature lick, which also appears on the song "Junkie" (from his first solo album, *Flexible*), as well as in the introduction of the song "Wire And Wood," which Steve recorded with the band Alcatrazz. The seven-note grouping in the first bar gives the lick its tense, anxious quality, by creating a rhythmically displaced feel similar to that produced by a riff with a 7/8 time signature.

### Example 4

① w/Fig. 1, simile Gtr. 2

P P P P S P S

P P P P S P S

T 9 5 5 5 9 7 5 9 5 5 5 9 7 5 7 9 5 9 5 5 5 9 7 5 7 9 9 7 9

A

B

# FOR THE LOVE OF GOD

(From *Passion and Warfare*)

4

By Steve Vai

The Signature Licks recording of this tune follows the original arrangement in its entirety, minus the lead guitar part. The only significant change occurs in the conclusion, where Steve extends the ending, giving you the opportunity to freely jam over some cosmic-sounding synthesizer effects.

## Soloing

On the previous track, "Answers," Steve rearranged the original tune so that you could solo carefree over a single tone without concern for key changes or variations in song form. However, soloing on "For the Love of God" requires that you play over many chord and tonality changes. Pay attention and listen to the chords played in the rhythm section (in this case, those played by the electric sitar), and base your licks off of notes called chord tones found in each chord. Doing so will make your licks stand out more, since your solos will be following along with the harmonies played by other instruments, rather than just aimlessly traveling around the E minor scale.

Let's look at the first few bars of "For the Love of God" and see how Steve plays over his own chord changes. In the first measure, he plays over the Em(add9) chord by quickly sliding from the note A (tenth fret) up to the B (twelfth fret), which is held for more than four beats. By looking below at the rhythm guitar part, we can see that the B note is a part of the Em(add9) chord (more specifically, the fifth degree). In measure 3, on the Fmaj7(#11) chord, Steve performs a similar slide from A to B, only this time the B note acts as the raised eleventh degree of the chord.

Continue a similar analysis of the next few measures on your own, comparing the lead guitar melody with the rhythm guitar chords notated in the lower staff system. You'll probably be surprised at how many of the solo notes belong to the chord shown directly below.

While being aware of chord tones is important in playing over chord changes, so is knowing where the non-diatonic tones are. Some of the most ear-catching solos are created by using both chord tones and non-chord, or "outside," tones. By playing with the two extremes, a guitarist can create brief moments of tension and release, which create a more interesting and dramatic solo. With this in mind, go back through the first few measures of "For the Love of God" and check out the notes that are not part of each chord played by the sitar.

After a thorough analysis of the chord and non-chord tone usage in "For the Love of God," you may be left with the overwhelming feeling that in order to play fluidly over these chord changes, you'll need to learn and memorize every note used in every chord throughout the entire tune. However, while a thorough knowledge of basic chord theory is certainly beneficial when playing over chord changes, ultimately, it is up to your ears to tell you what works and what doesn't. As I said earlier, to play over these changes, you'll need to pay attention and listen to the chords played in the rhythm section.

If the chord changes on the recording go by too fast for you to experiment with (whether by ear or by analysis), grab another guitarist (or use a tape recorder) and have him/her play slowly through the chord progression. Make sure that you have ample time to jam over each chord, so you can search and listen for notes that fit, or sound like chord tones. After you've had some time to practice this, go back and try the same exercise over the recording.

### **Measures C1–C32**

Throughout most of "For the Love of God," many of Steve's melodies are based on variations of the motif heard in the first sixteen measures of the song. At measure C1, however, we can hear the motif's original vocal qualities begin to fade as Steve dramatically increases the level of energy in his playing. Notice the repeated use of pinch harmonics in the first bar, the bizarre chromatic melodies in measures 7 and 8, and the more dramatic use of vibrato techniques throughout the section.

### **Measures C33–C48**

At bar C33 Steve rips into a pyrotechnic series of licks which continuously burn up the fretboard for sixteen bars! When you work with these scorching licks, start slowly, listening to how the riffs sound at slow speed. After you've practiced them at a slow speed, try playing them up to tempo with the recording as best you can. However, given the extreme speed at which these licks occur, it is highly unlikely that you, or even Steve Vai himself, would be able to recreate these licks exactly note-for-note.

While some of these solo ideas may have been roughly thought out ahead of time, it is most likely that Steve improvised most of the licks as he recorded them. So after you thoroughly practice some of the licks in these measures, follow Steve's lead and cut loose on a solo of your own, using his ideas as a platform for you to jump from. If you could record and transcribe the results, you might just find that your solo looks somewhat similar to the one on these pages!

Here are a few highlights to look for in the transcription:

### **Measure (C)54**

Steve employs rake arpeggios to create a lick that repeats throughout the next several measures. The raked arpeggios are performed similarly to the one studied earlier in "The Animal." The arpeggio at the beginning of the two-beat lick, however, must be raked from the top string down. (You might say this is a reversed version of the rake studied in measures 23–24 of "The Animal.") When performing this lick, have your middle finger perform the notes on the second string. This should help lead your other fingers to the rest of the notes in each arpeggio. If not, I've provided some left-hand fingerings below the tablature in measure 54.

### **Measures 63 and 64**

It may take some time to nail down the smokin' riffs in these two bars, but learning them will help you increase the coordination between your right and left hand when picking fast passages. When you first start practicing this, or other licks that are beyond your own playing ability, break the piece up into small portions that you can handle. Start slowly, and don't try to play the licks up to speed until you've put all the pieces together and have memorized most of the passage. You'll then be able to focus your concentration on the guitar, rather than the sheet music.

## Measures 77 and 78

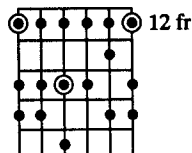
Steve's last flurry of notes in "For the Love of God" involves the use of trills played up and down the E minor pentatonic scale (E, G, A, B, D). If you experience trouble playing these fast hammer-ons and pull-offs up o speed, you may need to beef up your finger "flutter power" and spend some time just playing trills.

To practice this simple, yet impressive, solo technique, let's just work with the first two notes found in the trill played on the first beat of measure 77 (G, fifteenth fret, and A, seventeenth fret). Using your index and ring fingers, continuously hammer-on and pull-off these two notes as fast as you can for thirty seconds. You can pick the very first note to get started, but it's up to your left hand alone to continue the H-Os and P-Os from then on. At about fifteen to twenty seconds, you may begin to feel your hand and forearm start to warm or even stiffen up. Stop and relax. While this is part of the process of developing muscles and tendons, continually pushing yourself past this point may cause tendinitis (warning sign: sharp pains in the hand and forearm).

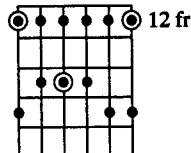
Once you've grown accustomed to playing the trill for thirty seconds, try playing for a full minute! Also, practice trills with other finger combinations, such as with your index and middle fingers, and your index and pinky fingers. (These are the most common ones.) When practicing the trills, try raising your fingers at least two inches off the fretboard. Stretching the fingers like this will help keep them limber.

By spending short periods of time concentrating on such physical aspects of guitar playing, you will be able to more comfortably play the music you already know, and more easily learn the music you wish to play.

E Minor (Aeolian)  
(E, F<sup>♯</sup>, G, A, B, C, D)



E Minor Pentatonic  
(E, G, A, B, D)



**A** Moderately with Half-Time Feel  
♩ = 100

Gr. 1 S  
w/dist. *ff* S 3 J

Em(add9)  
S

Fmaj7(#11)  
S

P

S S 3 J

E B G D A E B

10 10 12 12 10 7 8 10 12 15 10 (10) 7 10

7 9 7 9 7 9

Elec. Sitar  
*mf* let ring throughout

0 2 4 0 0 0 0 0 2 4 0 0 0 0 2 0 0 0 2 1 3 3 2 0 0 2 1 3 3 2 0 0 2

This musical score is for the song "The Wind" by The Beatles. It is written for guitar and sitar. The score is divided into three systems, each with a measure number (5, 9, 13) and a key signature of one sharp (F#).

**System 1 (Measures 5-8):** The guitar part (Gtr. 1) features a melodic line with a key signature change to one sharp. The sitar part (elec. sitar) provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 8.

**System 2 (Measures 9-12):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 12.

**System 3 (Measures 13-16):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 16.

**System 4 (Measures 17-20):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 20.

**System 5 (Measures 21-24):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 24.

**System 6 (Measures 25-28):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 28.

**System 7 (Measures 29-32):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 32.

**System 8 (Measures 33-36):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 36.

**System 9 (Measures 37-40):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 40.

**System 10 (Measures 41-44):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 44.

**System 11 (Measures 45-48):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 48.

**System 12 (Measures 49-52):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 52.

**System 13 (Measures 53-56):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 56.

**System 14 (Measures 57-60):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 60.

**System 15 (Measures 61-64):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 64.

**System 16 (Measures 65-68):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 68.

**System 17 (Measures 69-72):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 72.

**System 18 (Measures 73-76):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 76.

**System 19 (Measures 77-80):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 80.

**System 20 (Measures 81-84):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 84.

**System 21 (Measures 85-88):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 88.

**System 22 (Measures 89-92):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 92.

**System 23 (Measures 93-96):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 96.

**System 24 (Measures 97-100):** The guitar part continues the melodic line. The sitar part provides a rhythmic accompaniment. The guitar part includes a bridge pickup section in measure 100.



Em(add9) Fmaj7(#11)

(elec. sitar continues simile)

17 Gtr. 1

B B B B P S S 3

B2 B↑2B↓2 B2 P S S

10 10 7 8 10 15 10 (10) 7 10

Gtr. 2

7

Em(add9) Am(add9)

21 B B B B slowly w/bar slowly P (hold bend) B B P

B2 P.M. B↑2B↓2 B↑2B↓2 B2 B↑2B↓2 P B↑2 B↓2 P

10 10 7 8 10 10 10 15 10 10 10 10 8

7 7 0 0

H 12 H 7 H 12 H 7

p mp

12 12 12 12 12 7

Em(add9) Cmaj7

25 P.H. slowly 8va B P.H. slowly 8va S P.H. 8va S P.H. 8va S B A A

P.H. slowly B↑2 mf ff B↑2B↓2 B2 P.H. S P.H. S B↑2

10 (10) (10) 15 12 14 15 10 10 (10) (10) 0 15 15 12 12

pitch: E F# pitch: A A



7

Dsus<sup>2</sup>

S S

D w/bar slowly B

G B

S S

S S

H P S S

S S

3 5 3 3

(3)

15 15

(15)

15 17 15

15 17 15

12 13 12 10 8

P.M.

B<sup>+</sup>2 B<sup>-</sup>2

5 7 5 5

7 5 7 7 4 2 4

5 5 4 3 3 4

5 5 5 5 4 3

⑪

Fmaj7(sus2)

S

w/bar

S

P

Em

8va

w/bar

loco

S

S

S

S

P

w/bar

S

13 12 10 10 12 (12) 8

(8)

(0) 12 0

17 14 15 14 11 (11 12) 11

1 3 3 0 1 1 0 3 3 3 0 1 0 0 2 2 0 (0) 0 0

⑭

P S P H P H H P S S S

8va Dsus<sup>2</sup> D<sup>5</sup> loco

H S S

P S P H P H H P S S S

P B<sup>♯</sup>5

H S S

(11) 14 12 14 9 7 9 7 9 10 9 7 9 17

19 17 15 10 17 10 10 15 15

7 10

0 3

Gtr. 2

let ring

\*pull on bar until strings fret out

Elec. sitar repeats Fig. **A** simile

**Fmaj7(#11)**

**pitch: A                      B**

Am(add<sup>9</sup>)

**Note: Push ② and ③ up simultaneously**

⑪ Cmaj7 Fmaj(#11) 8va P.H. S P.H. S P.H. S

S P B↑2 B↓2 B↑2 B↓2 P.H. S P.H. S P.H. S

12 14 12 14 12 10 19 14 12 14 12 12 14 12 12 14 16 14 16 14 16

⑭ Fmaj7(#11) 8va S P loco 8va P.H. loco 3:2 S H P H S P H P Em(add9) S S w/bar S B↓5 w/bar

S P B↑2 S H P H S P H P S S S B↓5 w/bar

14 12 14 12 12 11 14 12 14 12 10 12 10 12 14 12 14 12 14 12 10 12 12 12

⑰ 8va hold bend B P (B) B (B) B P Fmaj7(#11)

hold bend (B↑2) B↓2 P (B2) B↑3 (B4)B↑3 P

17 17 17 17 17 (17) 17 (17) 15 19 19 (19) 17 20 20

⑳ 8va Em(add9) loco S S S Am(add9) S B w/bar S w/bar B↓2

H S S S S B1 S B↓2

(20) 15 15 20 19 19 17 15 15 17 17 (17) (17) 15 12 12 14 (14) 12 12 14

㉔ 8va Em(add9) loco P.S. 8va rake B↑2 B↓2 P

B↑2 S S P.S. rake B↑2 B↓2 P

(14) 12 10 12 14 15 17 19 22 22 (22) 0 17 17 15

8va Fmaj7(#11)

8va

8va Em(add9)

8va Fmaj7#11

8va Cmaj7

36 *8va*

H P H P H P H H P H P P S

13 19 13 17 13 17 13 17 13 17 13 17 13 17 13 16 16 17 13 19 13 17 13

Em(add9) *8va*

P H H P H P P H P H

22 17 20 17 20 17 19 17 20 17 20 17 22 17 20 17 20 17 19 17 20 17 22 17 20 17 20 17 19 17 22

38 *8va*

H P H P P P H P H P H P H H H P P

22 17 20 17 20 17 19 17 15 12 15 12 12 15 12 15 12 14 12 14 12 14 12 12 15 12 12 15 12

Am(add9) *8va*

P P P B.F. P B.F. P B.F. P B.F.B.F. P B.F.B.F. P B.F.B.F. P B.F.B.F. B.F.

3 17 15 17 17 15 17 22 17 20 17 22 20 17 22 17 20 17 22 20 17 22 17 22 22 22 20 17 22 22 20 17 22 22 20 17 22 20 17 22

41 *8va* *loco*

> S P P B P H P H P P S P *8va* *loco*

S P P B2 P H P H P P S P S

22 12 15 12 14 12 14 0 15 12 15 12 14 12 14 12 12 14 12 14 12 10 12 10 10 12

pitch : D

43 Cmaj7

12 13 12 15 12 15 14 15 12 14 12 15 12 15 14 12 14 12 14 15 12 15 14 12 14 15 12 14 12

44

15 12 15 12 13 12 15 12 14 15 12 14 12 15 12 15 14 12 15 12 13 12 15 16 14

45 Fmaj7(#11)<sub>p</sub>

(14) 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15

46

14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15

47 Em(add9)

14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 14 16 15 15 12 15



**G** **Fmaj(sus2)**

40 Elec. sitar repeats Fig. B simile

S H S H S S H S S H S H S H

10 10 10 8 12 15 10 10 10 8 12 15 | 12 12 12 8 12 15 | 12 12 12 8 12 15 | 15 15 15 8 12 15 15 15 15 8 12 15

**Em(add9)**

52

S S H S S H S S H S H

17 17 17 8 12 15 17 17 15 8 12 15 | 19 19 19 7 12 15 19 19 19 7 12 15

**Dsus2**

54

8va

S rake S rake S rake S rake S rake S rake S rake S rake S rake S rake

22 10 20 21 20 8 8 7 10 22 10 20 21 20 8 8 7 10 | 22 19 20 21 20 8 8 7 10 22 19 20 21 20 8 8 7 10

L.H. 4 1 2 3 1 2 2 3 2 1 4 / 4 1 2 3 1 2 2 3 2 1 4

**Fmaj7(sus2)** **G**

56

8va

*loco*

slowly B

S rake S rake S rake S P H P H P S S B

22 19 20 21 20 15 16 14 17 10 7 8 9 7 9 4 2 4 2 4 | 2 4 2 4 8 10

**Fmaj7(sus2)**

58

B2

H P S H P H S S

B1

P P P P P S S

(10) 7 10 8 7 6 7 9 7 6 7 6 7 9 4 | 4 (4) 7 5 3 7 5 3 8 3 8 5 3 3 0 0

81 *8va* *Em* *loco* *Dsus<sup>2</sup>*

B 2 (B2)B↓2 P P S 3 S P 3 P 6 6

wah-wah off P.M. P P

15 (15) 15 (15) 12 15 14 12 11 12 12 14 12 10 7 5 3 5 10 9 10 12 12 10 8 10 12 12 10 12

82 *8va* H B hold bend

P.M. 6 3 S H B 2 hold bend

12 10 9 10 12 14 11 12 11 11 12 11 12 14 12 13 12 13 15 17 14 15 17 17 17 17 17 17

83 *8va* *Fmaj7(#11)* *Em(add9)*

hold bend B B P B w/bar B S S Gtr. 1 B H 12

hold bend B↑2B↓2 B 2 P B↓1 B↑1 S S Gtr. 2 B 2 mf Harm.

17 22 19 20 22 22 17 19 16 15 17 17 (17)

79 *8va* *Am(add9)* *Em(add9)*

P.S. B B B B Gtr. 1 B B B H5 H4 *loco* B *8va* B S

P.S. B↑2B↓2B↑2 B↓2 B↑2 hold bend B↑2 B↓2 3 B↑5 B↓5 B 2 S

(17) 22 (22) (22) 10 20 22 22 22 (22) 22 5 (0) 4 15 12 14 15

74 *8va* *Cmaj7* *loco* B w/bar B S H P B B B B

S w/bar B↓1 B↑1 3 3 S H P B↑2B↓2B↑2B↓3 wah-wah on

22 22 22 (22) P.M. 22 19 20 17 12 17 12 17 (17) (17) 17 17 17

77 *8va* **Fmaj7(#11)** **Em(add9)**

(15-17)-15 (12-15)-12 (12-15)-12 (15-17)-15 (15-17)-15 (17-19)-17 (19-22)-19 (22-24)-22 B2 22 22 22-17-17-19-19-15-15-17-17

80 *8va* (Elec. sitar tacet)

14-14-15-15-12-12-14-14-10-10-12-12-9-9-10-10 7-7-7-10-9 9-10-10-12-12-10 12-12-14-14-12-14

Gtr. 2 *mf* let ring throughout

0-2-2-0-4-4-0 4 2-4-0

83 *8va* **N.C.** *loco* *w/bar* *slowly* *8va* **rit.** **B $\downarrow$ 10 B $\uparrow$ 8 B $\downarrow$ 5 B $\uparrow$ 5 B2** **S S** *w/bar* **H P P**

15-15-17-17-19-19 19-22 22 0-15-(15) 12-14-15-17 17 15-17-15

*mp*

4-0-4-0 0

88 *8va*

P H P P S P P S w/bar B

P H P P S P P S w/bar B $\uparrow$ 3

14 15 15 (15) 14 12 12 14 14 12 15 12 14 14 (14) (14)

*8va*

*8va*

7 7 7 12 7 7

92 *8va*

w/bar (B) B hold bend B B B B S S S S S S B

w/bar hold bend<sup>3</sup> (B $\uparrow$ 4) B $\uparrow$ 4 B $\uparrow$ 3 B $\uparrow$ 3 B $\uparrow$ 4 B $\uparrow$ 2 S S S S S S B 2

wah-wah flex

18 18 18 17 19 17 15 17 19 14 18 16 14 18 16 19

*8va*

7 7 7 7 7 7

*Spoken: "Walking the fine line between pagan and Christian"*

# STILL MY BLEEDING HEART

(From *Sex & Religion*)

5

Words and Music by Steve Vai

On the recording, Steve created a cool vamp for you to jam on by continuously looping the solo section, bridge, and first half of the chorus. After approximately seven and a half minutes, he loops the chorus section repeatedly before fading out the track.

This song gives you the chance to practice soloing with the F# Mixolydian mode. If you recall, the Mixolydian scale is created by building the mode off of the fifth degree of a major scale. In this case, F# Mixolydian is built off the fifth note in the B major scale (B, C#, D#, E, F#, G#, A#). If you think in terms of scale degrees, or the distances between each scale note, the Mixolydian scale resembles a major scale with the seventh degree lowered a half step.

When first learning a new scale or mode, many guitarists tend to visualize scale shapes or patterns on the fretboard, such as the one in Example 1. While this is a great method for quickly learning a scale, it is too easy to fall into the trap of letting your fingers, rather than your ears, dictate the music that you play. Guitarists who rely too heavily on memorizing scale patterns tend to sound mechanical in their playing. Once you've become familiar with a scale in this way, try applying a more audio-oriented approach to learning the scale. (You've taught your fingers the scale, now teach your ears!)

To best hear the sound of the scale, play it from root to root (in this case, F# to F#). Listen for key notes that set the scale/mode apart from others, and then experiment with brief licks that use those notes and bring out the mood of the scale. When you play over the Signature Licks recording, you'll probably find that your ears naturally gravitate toward this mode when coming up with licks, as the rhythm section really emphasizes the F# Mixolydian tonality. However, if you still have trouble getting the hang of this mode, go back and work with some of Steve's licks as shown in the transcription. Learning these licks and playing them along with the recording should help drive that Mixolydian sound into your head.

Here are a few tips to help you learn the licks in the solo for "Still My Bleeding Heart."

## Measure 2

When you first approach this legato-sounding lick, you might find that your hand covers the five fret span of the first few notes most comfortably by hammering-on the A# note (eleventh fret) with your pinky finger. However, when performing the following bend and hammer-ons up to speed, the pinky finger (usually the weakest) may not provide the strength and dexterity needed to accurately play the lick's rhythms. To better set yourself up for the more difficult notes at the end of the measure, perform the hammer-ons in the first beat with your index, middle, and ring fingers. While this stretch may take some getting used to, it will allow you to use your ring finger (usually the strongest) to execute the bend and hammer-on techniques in the rest of the lick.

## Measures 3 and 4

The most important and crucial factor in playing these licks will be keeping the strings adjacent to the fretted notes quiet when you play the octaves. To do this, experiment with angling the fretting fingers so that they come in contact with the other strings, thereby muting them.

Let's play through these two measures, assigning the ring finger the notes found on the third string, while the index finger frets those on the fifth string. To quiet any unwanted string noise, let the ring finger lean against the second string, and use the bottom part of the index finger to mute the fourth string. You can also use the tip of the index finger to mute the sixth string.

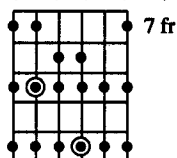
Regardless of how you approach this lick, if you're unfamiliar with playing octaves, it may take some practice to get used to the techniques involved. Keep working on it, though, as octaves are a great tool for spicing up a solo or melody.

## Measures 11 and 12

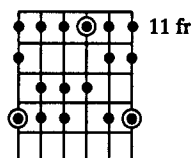
When working on these two bars, or any other licks for that matter, experiment with different left-hand fingerings; this will help you find the most comfortable way to play. For example, first learn the licks using your index, ring, and pinky fingers to fret the notes accordingly (the pinky frets notes found on the first string, while the ring finger takes care of those on the second, etc.). Then relearn the licks using your index, middle, and ring fingers to fret the notes.

Trying both methods may help point out which fingers, if any, could use a good fretboard workout. For example, if you found the ring-and-pinky-finger combination uncomfortable or slow, exercise the pinky with some of the trill exercises discussed in the text of "For the Love of God." You could also make up your own hammer-on and pull-off exercises. If you felt a bit tense when performing the licks with the ring-and-middle-finger combination, maybe some finger-stretching exercises are in order. (Hammer-ons across the fretboard using your first three fingers spaced two frets apart should do the trick!)

F# Mixolydian  
(F#, G#, A#, B, C#, D#, E)



F# Mixolydian



## Example 1

Solo

Moderately Fast ♩ = 113

①

Grtr. 3

*ff*

P

H H H B B

P H P

S S S S

3

1/2

T

A

B

12 9 (9)

0 7 9 11 (11)

9 11 9

11 13 13 8 6 9 9 6

11 11 6 6 7 4

④

S S S

8va

rake

gradual bend

1/2

12 (12)

6 6 4 4 6 2 2 4

⑥

8va

P.H. 8va

B B B

w/bar 2 1/2

-1 gliss.

3

P S S S S S S H P

12 12 (12) (12)

19 16 17 16 14 13 14

14 12 11 12 9 12 9

pitch: A#

Gr. 2 loco

A# 6 18fr

f > P.S.

F# E F# E F E F E

Gr. 2 2fr open

mf

(Gr. 2 continues simile)

8va

Gr. 3

H

P

P.H. 8va

H P

P.H. 8va

H P H

3 7

P.H.

H P

H P H

15 16 14 17 14 16 15 16 14 17 14 16 16

15 16 14 17 14 16 16 15 16 14 17 14 16

Gr. 1

let ring

2

[illegible][illegible]

Musical score for "And He" by John Williams. The score is written for a piano solo and a vocal line. The key signature is F#11. The tempo marking is 8va. The piano part includes a section labeled "let ring". The vocal line includes the lyrics "And he".



## Example 2: Bridge and (First Half) Chorus

These are the sections in the recording that recur every sixteen measures, following the solo vamp. At the end of the recording, Steve loops the chorus section several times before fading out the track. I've included this part of the tune so you can check out some of the cool, exotic chords and riffs that Steve uses throughout much of "Still My Bleeding Heart." Enjoy!

### Example 2

①

Gtr. 1

E<sup>5</sup>

F<sup>#</sup>7<sub>11</sub>

E<sup>5</sup>

TAB

Gtr. 2

S

S

TAB

④

F<sup>#</sup>5

F<sup>#</sup>sus4

E<sup>5</sup>

F<sup>#</sup>7<sub>11</sub>

let ring -----

S

P H<sub>3</sub>P

S

P H P

TAB

Chorus

⑦

C#m9

B/E

F#7<sub>11</sub>

F#sus2

The musical score for the Chorus section (measures 7-10) is written for guitar. It features a treble and bass staff with a capo on the 4th fret. The key signature has three sharps (F#, C#, G#). The notation includes various chords and melodic lines with guitar-specific instructions.

- Measure 7:** Treble staff has a half note chord (F#4, C#5, G#5) and a quarter note (F#4). Bass staff has a half note chord (F#2, C#3, G#3) and a quarter note (F#2). Chord: C#m9. Instruction: "let ring" with a dashed line.
- Measure 8:** Treble staff has a half note chord (F#4, C#5, G#5) and a quarter note (F#4). Bass staff has a half note chord (F#2, C#3, G#3) and a quarter note (F#2). Chord: B/E. Instruction: "let ring" with a dashed line.
- Measure 9:** Treble staff has a half note chord (F#4, C#5, G#5) and a quarter note (F#4). Bass staff has a half note chord (F#2, C#3, G#3) and a quarter note (F#2). Chord: F#7<sub>11</sub>. Instruction: "let ring" with a dashed line.
- Measure 10:** Treble staff has a half note chord (F#4, C#5, G#5) and a quarter note (F#4). Bass staff has a half note chord (F#2, C#3, G#3) and a quarter note (F#2). Chord: F#sus2. Instruction: "let ring" with a dashed line.

The score includes various guitar techniques such as bends, vibrato, and slurs. The bass staff shows fingerings (0, 4, 4, 2, 0, 2, 0, 2, 0, 2) and a capo on the 4th fret.

# TOUCHING TONGUES

(From *Sex & Religion*)

6

By Steve Vai

As with "For the Love of God," Steve has included all of the backing tracks for his Signature Licks version of "Touching Tongues." The only significant change in the arrangement, should you choose to follow along with the transcription, is that the vocal solo section repeats five times before moving on to the guitar solo. As vocals are omitted from the track, simply treat this looped section as another opportunity to solo!

Steve Vai's vocal-like, emotional melodies in "Touching Tongues" provide a great study in *phrasing*.

Most often the deciding factor between a good or a lame solo, phrasing involves not only your choice of notes and rhythms, but your *articulation* as well: how you play them. For example, check out the first melodic verse of the tune labeled rehearsal letter A1. Here, we can see that Steve articulates his notes with bends, vibrato, and legato slides, in order to breathe life into his melody and convey an emotional meaning to the listener.

To better understand this concept, play the notes in the first few measures as they appear in the transcription, and then again, without using any of the slide techniques shown. You'll probably find that when played without the slides, the melody sounds empty. The same holds true for the bent notes, and those with vibrato. If you play through the entire section without any articulating techniques, the importance of learning to phrase becomes crystal clear.

After checking out more of Steve's tastefully phrased licks in "Touching Tongues," work on some phrasing techniques of your own. Do this by making up new melodies for the tune (keep them fairly simple at first), and then experimenting with different fingerings and ways of articulating your notes (use slides, vibrato, bends, the whammy bar, tapping, etc.). With practice, you'll soon realize how valuable creative phrasing can be in livening up an otherwise bland-sounding musical idea.

## Rehearsal letters C1, C2, and C3

As noted in the transcription, a Digitech Whammy Pedal is used to help create the high-pitched, synth-sounding harmonies played in these sections. Unless you have one of these marvelous new foot pedals, you may find that performing the licks as shown will yield less than amazing results. Therefore, take the opportunity to compose a new bridge section of your own, or just blow over the chord changes with an improvised solo!

## Measure (A2)33

Below the tablature in this measure, I've provided some left-hand fingerings to help get you through this twisted arrangement of notes. If for no other reason, learn this bizarre sounding lick so you can play it for your friends; the expression on their faces will be worth the effort!

## Rehearsal Letter D

At this point, the song takes on a more majestic sound; Steve modulates to D major (D, E, F#, G, A, B, C#). After the first four bars, the lead guitar part begins to climax this section of the tune by playing a dramatic series of *unison bends*.

If you are unfamiliar with this technique, a unison bend involves bending a note up to the same pitch of another note on the next highest string. To play a unison bend, such as the one on the first beat in measure 51, pick both notes *at the same time*, and let them ring together when performing the bend. Use the top note as your target pitch for the whole step bend from C (thirteenth fret, second string) to D. You'll also gain more control over the intonation (pitch) of the bending string by reinforcing the bend with your middle and ring fingers. When played correctly, unison bends produce a unique doubling effect that helps a solo to really stand out.

**If you are familiar with this technique, try playing your own melodies through this section using unison bends only! Pay attention to your intonation, making sure that the pitches of both notes are truly unison at the apex, or peak, of the bend.**

For an additional challenge, improvise melodies using unison bends (in the key of D) with your eyes closed! While at first you may spend a bit of time just searching for diatonic (in key) notes, once you get the hang of this, you'll find yourself using your ears and playing more from the heart, rather than simply noodling over memorized scale shapes.

**Intro**

♩ = 144

B(add<sup>11</sup><sub>9</sub>)

①

Elec. Sitar *mp* *s* *p*

\*Backwards Gtr. *mp*

*divisi* S P P H H S P H P P S  
P P H H S P H P P S

TAB

6 7 9 8 6 9 11 9 8 9 11 9 8 6

\*Backwards Gtr. recorded with tape reel reversed

*mp*

7 Str. Gtr. let chords ring throughout

TAB

0 8 11 11 11 8 0 8 11 11 11 8 0 8 11 11 11 8 0 8 11 11 11 8

7 9 7 9 7 9

④

B B P P H

(Bkws. Gtr. tacet)  
Elec. Sitar

H H H H

full

P P H

S

⑦

H

(Elec. Sitar tacet)

Gtr. 1

S

*p* *mp* *f*

let ring

H

S S

⑩ F#11 S S S S B(add<sup>11</sup>) S S A F#11 S S S S

S S S P.M.-1 S S S S S

Gtr. 2 "clean" 8va H 12 H 7 mp

⑬ B (add<sup>11</sup>) T.H.12 F#11 P.H. (15ma) > B S S S S B (add<sup>11</sup>) S S P S S S

S T.H.12 P.H. full w/wah-wah S S P S S S

pitch: D# 8va H7 Gtr. 2 mf Elec. Sitar mf divisi

⑮

F#11

B<sup>1</sup>

E(add9)

F#11

S S S S S P S S S S S S S

4-6-8 4-6 9-12 12 12 9-7-7-9 10-11 11 11-8 8-11-13-11 11-12

8-9 9 9 6-6-9 11-9

H

Elec. Sitar

Harmony Gtrs.

f

S

⑯

E(add9)

C#m7

F#11

P S S S P S S S P S S

mf f

gliss.

12 9-7-7-9 6-8 8-6-4-4-5-7-6 (6) 14-11

**C**<sup>1</sup> B(add<sup>11</sup><sub>9</sub>) F#11 B(add<sup>11</sup><sub>9</sub>)

8va

\*w/Whammy Pedal & delay

\* All Synth.-style portamento and octave transposition effects created with a Digitech Whammy Pedal are shown in standard notation only. Pitches of notes actually fingered appear in parentheses. Delay set for single repeat. Delay length = 50% "wet"

Elec. Sitar (let ring throughout)

**A**<sup>2</sup> B(add<sup>11</sup><sub>9</sub>) F#11

8va

(7 str. continues, simile)

loco B

w/wah-wah full

w/bar -1/2

P.M. -1

(echo)



28

B(add<sup>11</sup><sub>9</sub>) F#11 B(add<sup>11</sup><sub>9</sub>)

8va P.H. P S S P S S P.H. B P B B B

full P.H. 1/2 P S S P S S P.H. full full full full

12 0 14 0 14 14 14 (14) 12 14 16 14 16 12 14 16 14 16 14 14 12 17 17 14 17 17 17 14 19

pitch: A/G# pitch: G#

Elec. Sitar 7/8

Gtr. 2

divisi

31

F#11 B(add<sup>11</sup><sub>9</sub>)

8va B (B) B (B) B P S P P H S S P P H H P H P H S

full full full P S P P H S S P P H H P H P H S

10 10 (10) 21 21 (21) 21 19 21 19 16 18 14 14 (14) 11 11 14 14 11 11 14 11 14 11 14 11 19

B B S S

sfz

33

F#11 B<sup>2</sup> E(add<sup>9</sup>)

8va P S P P S P P S H H P S S S S

P S P P S P P S H H P S S S S

21 16 19 18 16 14 16 14 13 16 13 14 16 17 14 16 19 19 16 16 16 16 16 19 19

L.H. 4 1 3 2 1 2 3 1 3 1 2 1 4 1 3 1 3 1 4 1 3 1 3 4 1 3 4 1 3

W.P. -- 1

Harmony gtrs. 8va S S S S

H

(Elec. Sitar 2 coll' 8va)

39

F#11 E(add9) C#m7

8va

S H B P

grad. release

full

10 21 10 21 10 21 21 10 10 10 (10) 10 21 21 10 24 24 (24)

B grad. release

Piano & Sitar

40

F#11 B(add<sup>11</sup><sub>9</sub>) F#11

8va

loco

w/Whammy Pedal & delay

P S S S S

full

21 21 14 11 14 12 11 13 11 13 11 14 11 12 11 13 16 13 11 13 11 0

Elec. Sitar (let ring throughout)

41

B(add<sup>11</sup><sub>9</sub>) F#11 B(add<sup>11</sup><sub>9</sub>)

8va

15ma

gliss. w/W.P.

S P S H P

10 14 11 14 (14) 12 11 13 (13) 13 11 13 11 14 11 16 13 18 16 21 19 23

[illegible]

[illegible]

D/B      D/A                      G                                      C#m

8va -----

54 *trun* *trun* *trun* *S* *S* (coll' sitar) *trun* *S* *S*

*trun* *trun* *trun* *S* *S* *trun* *S* *S*

(12 14) 12 (10 12) 10 (12 14) 12 10 8 10 8 10 (10) 19 15 15 15 14 14 14 12 (11 12) 11 9 7 7 9 7

[illegible]

59 F# 8va N.C.

*ad lib vocal solo*

S S S S S S S S S S S S

12 12 14 14 16 16 14 14 16 16 19 19 16 16 19 19 21 21 19 19 21 21 23

9 11 11 13 15 13 15 18 15 18 20 18 20 18 21

Sitar

P.M. -----

4 4 2 2 2 2 2

# **Solo**

7 Str. & Elec. Sitar repeat Fig. **A**<sup>1</sup> simile **B**<sup>3</sup>

61 F#11 E(add9) F#11 w/bar B S

*loco*

7

S S S S S S S S S S S S

12 12 13 11 11 13 12 14 14 14 12 12 16 16 (16) 14 12

11 9 9 13 13 (13) 11

7

Harmony Gtrs.

w/bar 1/2 S

71 E(add9) 8va C#m7 F#11 loco H

H S S B B (B) (B) B B

full full full full grad. bend 1/2 1/2 1 1/2

12 12 14 12 14 14 12 12 12 14 14 14 (14) 14 (14) 14 (14) 11 11 11 11 11 11 11 16 16 16 (16) 23 14 16

8va

H S S

$$B(\text{add}_9^{11})$$

**pitch: C#**

[illegible]

75

85 C#m7 F#11

8va -----

*B* *B* *B* *B* *B* *B* *S* *S* *S* *S* *S*

*full* *full* *full* *full* *mf* *full* *full* *S* *S* *S* *S*

14 14 14 (14) 14 (14) 14 (14) 11 11 14 (14) 14 (14) 14 14 16 14 16 16 18 19 19 19 19 21 21

8va -----

86 B(add<sup>11</sup>) F#11 B(add<sup>11</sup>)

8va -----

w/Whammy Pedal & delay

*P* *S* *S* *S* *S* *P* *H* *S* *P* *S* *S* *S* *P* *S* *H* *S* *S* *S*

*P* *S* *S* *S* *S* *P* *H* *S* *P* *S* *S* *S* *P* *S* *H* *S* *S* *S*

14 11 14 12 11 13 11 13 11 14 11 12 11 13 16 13 11 13 19 10 14 11 14 12 11 13 15 11 13 11

Rhy. Gtr. *mf*

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

87 F#11 B(add<sup>11</sup>) F#11

8va ----- 15ma ----- 8va -----

*S* *H* *P* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S*

*S* *H* *P* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S* *S*

18 18 19 16 16 23 16 11 11 14 11 14 12 11 12 13 11 14 12 11 11 14 12 14 14

P.M. ----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

93

B(add<sup>11</sup><sub>9</sub>) 8va ----- F#11 15ma ----- 8va ----- B(add<sup>11</sup><sub>9</sub>) loco

P S H S S

14 11 14 14 12 11 13 15 13 11 11 23 21 21 20 20 18 18 16 18 14

P S H S S S

2 2 4 2 4 2 8 9 8 6 4 4 7

S

Bkws. Gtr. *p* *mf*

94

15ma ----- loco

gliss. w/W.P. rit. (kiss)

18

(14)

S S *trm* S *trm* Elec. Sitar S S

*mf* rit. S S

S S *trm* S *trm*

(7) 9 7 (9 12) 9 9 12 (12 14) 12 12 4 6 6 6 4



# SEX & RELIGION

(From *Sex & Religion*) 

Words and Music by Steve Vai

On the Signature Licks recording, Steve keeps things simple by looping the two-chord solo vamp continuously, allowing you free reign to jam your heart out!

When playing with the recording, try jamming on the A<sup>b</sup> Mixolydian scale (A<sup>b</sup>, B<sup>b</sup>, C, D<sup>b</sup>, E<sup>b</sup>, F, G<sup>b</sup>), as Steve does in his solo. Once again, I've provided a scale pattern below the transcription to help you learn to solo with modal scales. However, I can't emphasize enough the importance of your taking this scale past just the memorization of the chart. Initially, use the chart to help you play with, and learn the sound of, the Mixolydian mode, and then search out a few more areas of the neck on which to play the scale. Remember to start and end the scale from the root, A<sup>b</sup>. If you find that you're doing a lot of "hunting and pecking" with your fingers, go back and play some more with the Mixolydian pattern I've provided. Really immerse yourself in the characteristic sound of the mode, and when you've grown comfortable with the distinct mood it can create, your ears should more easily guide you through the scale in new fretboard positions.

- Here are a few exercises which may help you learn to more freely solo with new scales and modes:

Try soloing on only one string!

Sing along with every note you play. This may sound a bit corny, but it's a great tool for connecting your inner ear with your fingers.

Occasionally record yourself on tape, whether you're playing along with this recording, jamming with another musician, or just experimenting with new ideas. The tape will give you a totally different perspective of your abilities. It mercilessly points out your good and bad playing aspects, of which you may not have been aware (hence the saying: the tape never lies!). While at first, listening to your own performances on tape may sting a little (remember the first time you heard the sound of your voice on tape?), you'll be better able to decide what areas of your playing need the most practice.

## Solo

To best learn the solo for "Sex & Religion," you'll need to go through the transcription slowly and work out some left-hand fingerings for the licks.

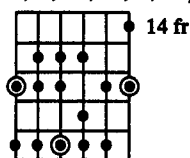
While most of the fingerings are easy enough to figure out, the speedy arpeggios in measures 2 and 4 may require a little extra attention. To help get you through each arpeggio, I've provided left-hand fingerings below the tablature and right-hand picking directions below the staff system. When moving from the D<sup>b</sup> (eighteenth fret, third string) to the A<sup>b</sup> note (eighteenth fret, fourth string) in the first arpeggio, you'll need to roll your ring finger's pressure from the third string to the fourth. This will help keep the two notes from blending and sounding like a chord.

Use this same rolling technique when moving from the B $\flat$  (twenty-third fret, second string) to the G $\flat$  (twenty-third fret, third string) in the second arpeggio on the first beat of measure 4. However, if you find that your left hand feels cramped for space when performing this high G triad arpeggio, try barring the second and third strings with your middle finger instead.

Although there are several ways for the left hand to fret the licks in measures 5 and 6, you'll ultimately find that you need to anchor your index finger on the eighth-fret in order to keep the left hand in position throughout. *Staying in position, or position playing*, refers to keeping the left hand in one area of the fretboard in order to eliminate unnecessary left-hand movement. Economizing the movement like this is crucial in playing these licks smoothly and up to speed.

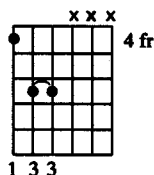
### Scale Chart

A $\flat$  Mixolydian  
(A $\flat$ , B $\flat$ , C, D $\flat$ , E $\flat$ , F, G $\flat$ )

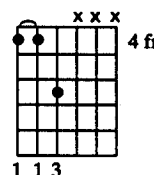


### Chord Charts

A $\flat$ 5



D $\flat$ 5



### Solo

Moderate Rock  $\text{♩} = 85$

A $\flat$ 5 Rhy. Fig. 1

D $\flat$ 5

First part of the solo, measures 1-4. The notation includes guitar parts (Gtr. 1 and Gtr. 2) and a bass line. The key signature is A $\flat$  Mixolydian. The tempo is Moderate Rock, 85 bpm. The notation includes various musical symbols such as accents, slurs, and dynamic markings like *ff* and *grad. release*. The bass line shows fret numbers and string numbers.

Second part of the solo, measures 5-8. The notation includes guitar parts (Gtr. 1 and Gtr. 2) and a bass line. The key signature is A $\flat$  Mixolydian. The tempo is Moderate Rock, 85 bpm. The notation includes various musical symbols such as accents, slurs, and dynamic markings like *ff* and *grad. release*. The bass line shows fret numbers and string numbers.

A $\flat$ 5  
Gtr. 2: w/Rhy. Fig. 1, simile  
8va

⑤

full (hold bend) full full

21 21 21 21 21 (21) 21 21 20 20 21 21 20 20 21 21 full full 21 20

D $\flat$ 5  
8va

⑥

P full S

21 18 20 18 21 18 23 18 18 18 21 18 18 18 20 18 21 18 23 18 18 18 23 full 23 (23) S

A $\flat$ 5  
8va

⑦

P

20 16 16 16 16 16 18 16 16 16 21 16 16 16 18 16 20 16 16 16 18 14 14 14 16 13 13 13 14 14 11 11

D $\flat$ 5  
8va

⑧

B full H P P P P P P.S. P.S.

14 full 11 16 11 14 11 13 11 13 11 13 11 13 11 P.S. P.S. 13 P.S. P.S.

# RESCUE ME OR BURY ME

(From *Sex & Religion*) 

Words and Music by Steve Vai

By slightly lengthening this version of the solo section, Steve provides over six minutes of solo “hang time” for you to jam on. You should have plenty of time to play with some of Steve’s most scorching licks on the album, as well as a few extra minutes to work on solo ideas of your own.

Since the backing tracks in this tune follow a *rubato* feel (without rhythm), even a highly skilled sight reader may have trouble playing along with some of the licks in the transcription. Instead, use the transcription accompanying this track as a sort of “cook book for licks,” from which you can pick and choose from licks that caught your ear on the original recording.

If you have thoroughly studied even just a couple of solos from the preceding tracks, learning most of the lead guitar licks in “Rescue Me or Bury Me” will mainly involve patiently working out left-hand fingerings and right-hand picking patterns. (The key word here is patience, especially for the blazing onslaught of notes heard near the end of the solo!) However, listed below are a few licks where Steve employs some playing techniques not previously encountered in this book:

## Measures 11–23

At this point in the solo, Steve deviates from his own norm, by playing lead guitar with his fingers instead of a pick. As indicated in the transcription, use upstrokes with your index finger so you can hold the whammy bar with your other digits. Doing this allows you to apply vibrato immediately after a note is picked, rather than having to hastily try to find the bar with your right hand. This method is especially beneficial if your whammy bar is loose and swings freely.

However, when you get to the rapid string-skipping licks in measures 22 and 23, use downstrokes with your thumb to attack notes played on the lower strings. And, since there are no noticeable uses of vibrato during these two measures, feel free to use your middle or ring fingers to pick notes that might otherwise be played by your index finger.

As you might notice on the original recording, playing lead guitar with your fingers produces a slightly thinner, more delicate tone, quite different from that produced by a pick. To best hear this for yourself, play through measures 11–23 first with a pick, and then without. You may find that, while the fingerpicking method may be a bit restrictive in terms of speed and rhythmic accuracy, plucking the string with bare flesh produces a more human, emotional feel than when attacking the string with a hard, plastic pick.

## Measures 28–38

In this section of the solo, Steve employs an unorthodox vibrato bar technique that involves picking a note, pulling up on the bar, and then playing a lick with the

bar still raised. A really clear example of this technique occurs in the second beat of measure 30. As indicated in the transcription, Steve pulls on the bar, raising the open B string up a whole step to the note A, and then performs a quick run involving hammer-ons and pull-offs with the left hand alone before releasing the bar to its original position.

When recreating these licks, or making up similar ones of your own, you'll probably find that the most difficult part in executing this unusual technique is keeping the whammy bar steady during the maneuver. After pulling the bar up, if your right hand wavers the bar up or down even a little while your left hand plays the melody, your intonation will be off, causing a slightly warbled lick!

While this technique may be somewhat difficult to master, you'll find that, with practice, you can produce some very strange-sounding note bends in your licks and melodies.

### Measures 63–66

While fast, acrobatic tapping passages are certainly not an uncommon element in Mr. Vai's "bag o' tricks," in measures 63–66 we can see how he begins using his right index finger to occasionally bend a tapped note up in pitch. To perform such a maneuver, you'll need to maintain steady and firm pressure on the tapped note as you push the string up the appropriate interval. When performing some of the more difficult (and potentially painful!) two-step bends as shown in measure 66, you may want to temporarily change the angle of your right hand so that the index finger is more vertical with the guitar. This should allow you to apply more pressure to the string and help keep it from slipping out from under your finger.

Once you've experimented with this right-hand tap-bend idea, try using the technique on the higher strings. While you'll need to pull the strings instead of pushing them (right off the fretboard), you'll find that the higher strings are much easier to bend.

### Solo

**Freely**

Gtr. 1 (acous.)  $G^6_9$

① Gtr. 2 (w/dist.)

(Gtr. 1 tacet)

(G Lydian)

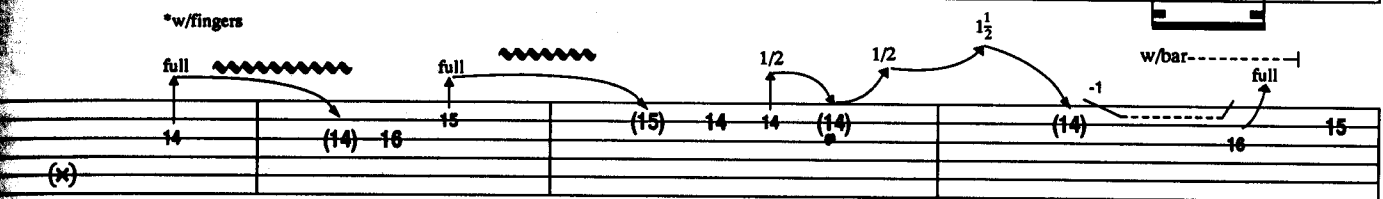
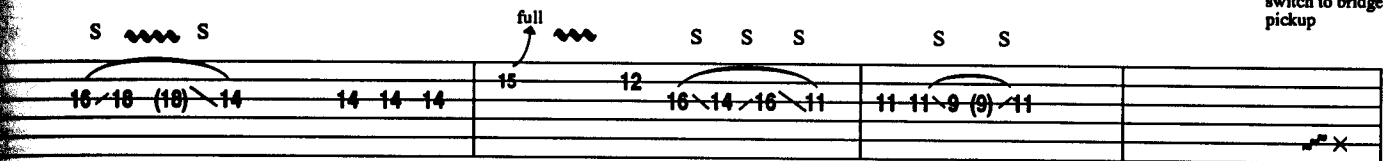
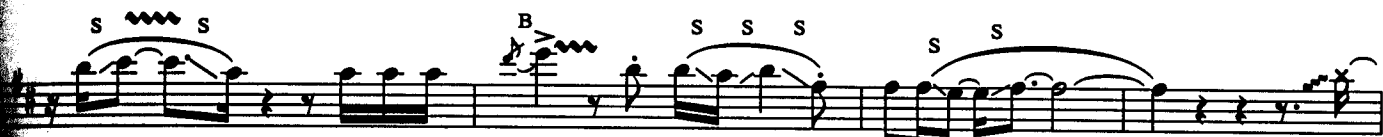
*ff* neck pickup

T A B

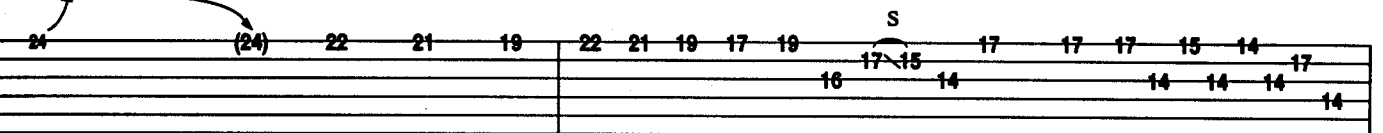
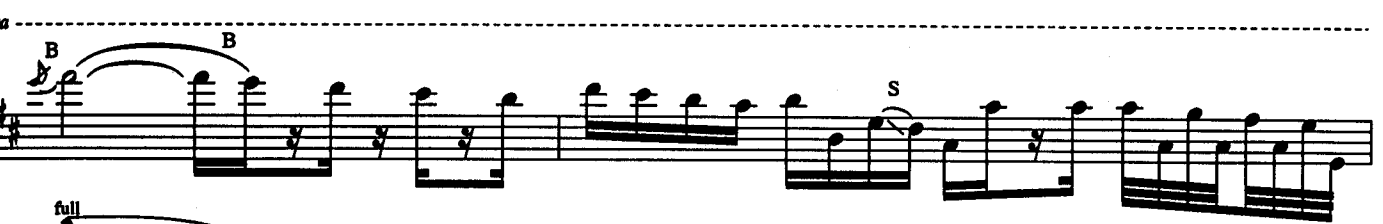
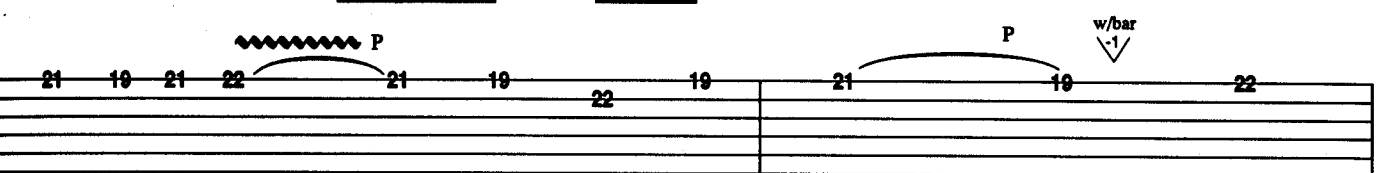
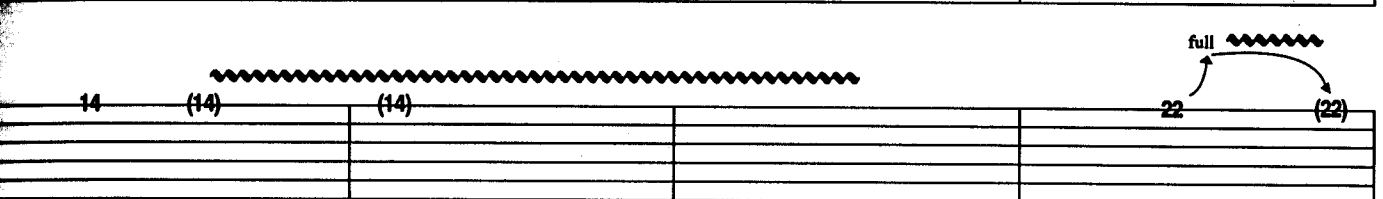
(11)

0 4 14/16 14 14/16 14/16

S S S S S S



\*Use upstrokes with index finger while holding bar for vibrato.



8va -----

23

P P S 3 S P H P H 3 P H

15 14 12 14 12 12 15 12 10 12 11 10 7 7 9 4 2 4 2 4 2 3

loco

24

S H P.H. P.H. (B) P.H.B H S P H  $\nabla$   $\nabla$  S P H P S \*B.F.

w/pick S H P.M. 3 P.H. 1/2 P.H. 1/2 H S P H  $\nabla$   $\nabla$  S P H P S \*B.F.

7 6 7 6 7 6 7 6 6 (6) 6 (6) 7 9 7 9 (9) (9) 7 6 7 6 4 (4)

pitch: G# A

\*Bar "flutter" (snap bar)

26

P H P H P H P H P 3 P S S w/bar (B) B

P H P H P H P H P P P.M. S S

2 4 2 4 2 2 2 4 2 4 2 0 3 3 2 4 2

-2 1/2 grad. release

29

H P B H B P H P B H H P P B H S H B H P H P P A

H P full \*w/bar H P H P w/bar full H H P P H w/bar full H P H P P

(0) 4 0 (0) 6 (4) 0 4 3 0 (0) 3 5 3 0 (0) 0 4 3 4 5 7 0 (0) 5 3 5 3 0 (0) 0

\*Pull up on bar and hold bend while slurring

32

H H S B B P H B P 3 3 P B

H H S 1/2 P H 1/2 grad. bend 1/2 1/2

0 2 4 6 (6) 4 6 5 5 8 7 (7) 5 8 5 5 5 7 6 5

34

P P B B B P S P H P P P P S P B B P H P S P.H.

P P full 1/2 S P H P P P P S P full 2 P H P S P.H.

7 6 0 7 5 0 3 5 0 5 7 0 7 9 0 9 10 0 10 12 10 7 10 7 10 (10) (10) 8 10 8 7 8

\*Pull up on bar while holding previous bend.

36

S P B \*T.H.12 8va ----- loco S P S P B B

S P \*T.H.12 w/bar P P P P S P full

(8) 5 0 (9) (2) (9) 10 12 10 0 16 17 0 10 11 9 9 11 0 11 4 2 2 4

\*Touch harmonic at the 12th fret

39

P.H. B B B w/bar grad. bend 1/2 P.H. 3 1/2 2 1/2 H S P

P (4) 2 4 (4) (4) (4) (4) 7 8 7 10 10 14 10

pitch: D# F#

40

B B P B H H S P S P S P S S

1/2 P full H H S P S P P S S

14 10 14 14 (14) 12 14 12 12 0 7 8 7 10 10 14 10 14 10 14 17 12 12 17 12 12 16 16 14

42

S S H S S S P.H. P S B B P S S

S S H S S P.H. S P 1/2 P S S

10 14 7 8 7 10 10 14 12 12 14 10 14 14 (14) 12 14 12 15



(44) *8va*

Musical notation for exercise 44, featuring a treble clef, key signature of one sharp (F#), and a staff with various musical symbols including slurs, accents (>), staccato marks (S), and a wavy line indicating vibrato. The bottom staff shows fingering numbers: 12, 12, 12, 17, 12, 12, 12, 19, 12, 12, 22, 19, 19, 17, 17, 15, 15, 15, 19, 17.

**(48)** *loco*

The musical score consists of two staves. The top staff is a treble clef staff containing a sequence of notes with various articulations and slurs. Above the staff are labels: "P" (Piano), "S" (Staccato), and "loco". There are also wavy lines above some notes indicating vibrato or tremolo. The bottom staff contains fingerings for each note: 14, 12, 14, 12, 10, 10, 10, 3, 10, 7, 10, 14, 10, 10, 7, 9, 9, 11, 9, 9.

49

Staff notation: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes with various articulations: accents (>), slurs, and markings 'S' (sustain) and 'P' (piano). A wavy line indicates a tremolo effect. The fretboard diagram below shows fingerings: (9) for the first measure, 3 2 3 5 5 0 4 for the second, 4 4 4 / 6 2 for the third, and 10 7 10 14 10 10 12 for the fourth. A barre is indicated at the 4th fret.

52 *8va* *loco* *S* *H* *P* *H* *P* *S* *P.H.* *S* *P.H.* *S* *H* *S* *P.H.*

*P* *P* *P* *P* *P* *P* *P* *S* *S* *H* *P* *H* *P* *S* *P.H.* *S* *P.H.* *S* *H* *S* *P.H.*

pitch: A# G#

54

*mp*

7

The Rose Tree

The Rose Tree

P.H. B B P H<sub>3</sub> P P P.H. B B B B<sub>3</sub> B P P

gias.

ff

1/2 P H P P full full full P P

(7) (7) 2 4 4 (4) 2 4 2 0 4 (4) (4) (4) 2 0 3

pitch: F G F G F G F

The image shows a musical score for the song "The Wind" by Gustav Mahler. The top staff is the vocal line, and the bottom staff is the guitar accompaniment. The vocal line is in G major, 4/4 time, with lyrics "The wind is in the trees". The guitar part is in G major, 4/4 time, with a key signature of one sharp (F#). The score includes dynamic markings (mf, ff), articulation (gliss.), and a 1/2 note instruction.

The musical notation for the 'B' section of 'The Rose Tree' is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The lyrics 'The Rose Tree' are written below the staff. The notation includes various musical symbols such as accidentals, slurs, and dynamic markings.

[illegible]

67

P P<sub>6</sub> P P P P H S S

P P P P P P H S S

(9) (15) 9 (14) 3 (12) 3 (10) 3 (9) 3 7 9 5 x

x x x x 7 8 7 10

73

P P P P H P P P P P S P.H. P.H.

P P P P H P P P P P S P.H. P.H.

14 9 14 9 7 12 7 9 14 9 7 14 9 7 12 7 10 7 5 5 5 5 5 5

pitch: E E

76 *loco* P P P H P P H P P P P P H P P P P H H P P

7 10 7 21 9 7 9 7 6 7 21 9 7 6 21 9 5 7 21 9 7 5 21 5 7 9 21 21 7 21 5

77 P P H H P P P P P H 9 P P P.H.-----

P P H H P P P P P H P P P.M.----- P.H. full w/bar 2 dive

(5) 4 5 21 7 5 21 7 21 7 5 4 5 21 7 5 5 5 5 5 5 5

78 S H H P P H H P P H H P P S H

S H H P P H 9 H P P H H P P S H

12 4 5 4 7 12 7 4 5 4 7 12 7 4 6 5 8 12 8 5 6 8

79 8va ----- P P P H H P P P H H P P P H H P P P H H P P P H

9 9 9

P P P H H P P P H H P P P H H P P P H

7 14 10 7 14 8 10 7 12 15 12 7 15 10 12 10 12 17 14 10 17 12 15 12 17 19 17 12 19 14 15 14 17 21 17 14 15 14 15

80 8va ----- H P P P H H P P P H H P P P H H P P P H H P P P H

10 10 9 9

H P P P H H P P P H H P P P H H P P P H

14 17 21 17 14 15 14 15 14 17 21 17 14 15 14 15 14 21 17 14 15 14 15 14 17 22 17 14 15 14 15 14 22 17 14 15 14 15

8va

81

8va

81

14 22 17 14 15 14 15 14 22 17 14 15 14 15 14 17 21 17 14 15 14 15 14 17 22 17 14 15 14 15 14 21 17 14 15 14 15

82 *8va*

83 *8va*

H P P P H P P P H H P P P P P P P P P P P P H

9 9 9 10

H P P P H P P P H H P P P P P P P P P P P P H

14 17 22 17 22 17 14 17 22 17 15 14 15 14 17 22 17 19 17 22 17 22 17 15 14 22 17 15 14 12 21 16 21 16 14 18

8va

84

P P P P P P S P P P P P S P P P P

21 16 14 21 16 14 21 16 14 13 20 15 13 20 15 13 20 15 13 12 19 14 12 19 14 12

8va -

(85) P P S H P P P P P H P P P P P S P P S H P P H

P P S H P P P P P H P P P P P P P S P P S H P P H

(19) 14 12 11 12 (19) 14 12 11 (18) 13 11 13 (18) 13 11 (18) 13 11 (18) 13 11 10 (18) 11 10 9 11 (14) 11 9 11

86 *loco* P P P P S P P P P P P H P P P H H P P P H P P P S

9

14 11 9 14 11 9 7 14 9 7 11 9 7 11 9 6 9 7 9 11 9 7 6 7 9 11 9 7 6 9 9 9 8 6

87 S H P P S P P P P P P P S P P H P P H P P H P H P

9

S H P P S P P P P P P P S P P H P P P H P P H P H P

5 7 9 7 5 4 6 6 4 4 9 6 4 6 6 4 3 6 5 3 5 6 5 6 4 2 4 2 0 2 0 4 2

88 *8va* P B S P P P P P S P H P P P

full

gliss.

12 15 22 10 20 19 17 14 17 14 15 14 12 15 12 14 15 14 12 12 15 14

89 *loco* H P P H P H P H P H P H

9

12 14 12 14 12 14 12 11 12 11 14 11 14 12 11 12 11 14 11 14 12 10 12 10 12 10 14 12 10 12 14

90 7 H H 8va

H

7

12 14 11 14 11 12 14 11 12 14 12 12 11 13 14 16 14 15 17 14 15 14 17 14 17 15 17

8va -----

92

P P 7

7

P P

14 17 15 17 15 14 15 17 15 14 15 14 12 14 15 14 12 14 12 14 12 14 12 14 14 12 11 12 14 12

93 *loco*

P

7

P

7

7

7

P.M. -----

P

P

11 12 11 9 11 12 11 9

12 11 9 11 12 11 9

12 10 9 12 10 9 7 9 7

10 9 7 5

94

8va

S 3 S 3 S 3 B

S S S S

full

p

# NOTATION LEGEND - PASSION AND WARFARE

**BEND:** Strike note and bend upwards. Numbers over TAB indicate the degree of pitch shift by a bend in terms of fret position.

**BEND AND RELEASE:** Strike and bend upwards, then release the bend back to the original note. Only the first note is struck.

**GRADUAL BEND:** Bend up to the specified pitches while striking notes in the rhythm indicated.

**PREBEND:** Bend the note upwards, then strike it.

**PREBEND AND RELEASE:** Bend the note upwards, then strike it and release the bend to the original note.

Examples of notation for BEND, BEND AND RELEASE, GRADUAL BEND, PREBEND, and PREBEND AND RELEASE. The notation includes musical staves with notes and bends, and corresponding TAB notation with fret numbers and bend indicators (B, B1, B2, etc.).

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or vibrato bar. w/ bar means "with bar."

**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or vibrato bar.

**VIBRATO BAR:** The pitch of the note or chord is dropped or raised using the vibrato bar.

**MUFFLED STRINGS:** A percussive sound is made by laying the left hand across the strings without depressing them with the right hand.

Examples of notation for VIBRATO, WIDE OR EXAGGERATED VIBRATO, VIBRATO BAR, and MUFFLED STRINGS. The notation includes musical staves with vibrato lines, and corresponding TAB notation with fret numbers and vibrato indicators (w/ bar, B1, B2, etc.).

**SLIDE:** Strike the first note and then slide the same hand up or down to the second note. The second note is not struck.

**SLIDE:** Same as before, except the second note is struck.

**SLIDE:** Slide up or down to the note indicated from a few frets below or above.

**SLIDE:** Strike the note and slide up or down an indefinite number of frets, releasing finger pressure at the end of the slide.

Examples of notation for SLIDE. The notation includes musical staves with slide lines, and corresponding TAB notation with fret numbers and slide indicators (S, S1, S2, etc.).

**PALM MUTING:** The note is muted by lightly touching the string(s) just before the bridge.

**HAMMER-ON:** Without picking, sound the note indicated by sharply fretting the note with a left-hand finger.

**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

Examples of notation for PALM MUTING, HAMMER-ON, and PULL-OFF. The notation includes musical staves with palm muting (P.M.), hammer-on (H), and pull-off (P) indicators, and corresponding TAB notation with fret numbers.

**RHYTHM SLASHES:** Strum chords in the rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of each song.

**PICK SLIDE:** The edge of the pick is rubbed down or up the length of the string(s) producing a scratch sound.

**TRILL:** Very rapidly alternate between the 2 notes in parenthesis by hammering on and pulling off.

**TAPPING:** Hammer (tap) the fret indicated with the appropriate right-hand finger and pull off to the note indicated by the left hand.

Examples of notation for RHYTHM SLASHES, PICK SLIDE, TRILL, and TAPPING. The notation includes musical staves with rhythm slashes (P.S.), pick slides, trills, and tapping, and corresponding TAB notation with fret numbers and tapping indicators (middle finger, index finger, ring finger).



# NOTATION LEGEND - SEX & RELIGION

**BEND:** Strike note and bend upwards. Numbers over TAB indicate the degree of pitch shift by a bend in terms of fret position.

**BEND AND RELEASE:** Strike and bend upwards, then release the bend back to the original note. Only the first note is struck.

**GRADUAL BEND:** Bend up to the specified pitches while striking notes in the rhythm indicated.

**PREBEND:** Bend the note upwards, then strike it.

**PREBEND AND RELEASE:** Bend the note upwards, then strike it and release the bend to the original note.

Examples of notation for BEND, BEND AND RELEASE, GRADUAL BEND, PREBEND, and PREBEND AND RELEASE. The notation includes guitar staves with notes, bends, and release marks, and a corresponding TAB line with fret numbers and bend indicators (1/2, full, grad. bend, full).

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or vibrato bar. w/ bar means "with bar."

**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or vibrato bar.

**VIBRATO BAR:** The pitch of the note or chord is dropped or raised using the vibrato bar.

**MUFFLED STRINGS:** A percussive sound is made by laying the left hand across the strings without depressing them with the right hand.

Examples of notation for VIBRATO, WIDE OR EXAGGERATED VIBRATO, VIBRATO BAR, and MUFFLED STRINGS. The notation includes guitar staves with vibrato marks, vibrato bar symbols, and muffled string symbols (X), and a corresponding TAB line with fret numbers and vibrato bar indicators (w/ bar, B↓2, B↑2).

**SLIDE:** Strike the first note and then slide the same hand up or down to the second note. The second note is not struck.

**SLIDE:** Same as before, except the second note is struck.

**SLIDE:** Slide up or down to the note indicated from a few frets below or above.

**SLIDE:** Strike the note and slide up or down an indefinite number of frets, releasing finger pressure at the end of the slide.

Examples of notation for SLIDE. The notation includes guitar staves with slide marks (S) and a corresponding TAB line with fret numbers and slide indicators (S, S, S, S, S, S).

**PALM MUTING:** The note is muted by lightly touching the string (s) just before the bridge.

**HAMMER-ON:** Without picking, sound the note indicated by sharply fretting the note with a left-hand finger.

**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

Examples of notation for PALM MUTING, HAMMER-ON, and PULL-OFF. The notation includes guitar staves with palm muting (P.M.), hammer-on (H), and pull-off (P) marks, and a corresponding TAB line with fret numbers and muting indicators.

**RHYTHM SLASHES:** Strum chords in the rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of each song.

**PICK SLIDE:** The edge of the pick is rubbed down or up the length of the string(s) producing a scratch sound.

**TRILL:** Very rapidly alternate between the 2 notes in parenthesis by hammering on and pulling off.

**TAPPING:** Hammer (tap) the fret indicated with the appropriate right-hand finger and pull off to the note indicated by the left hand.

Examples of notation for RHYTHM SLASHES, PICK SLIDE, TRILL, and TAPPING. The notation includes guitar staves with rhythm slashes, pick slides (P.S.), trills, and tapping marks, and a corresponding TAB line with fret numbers and tapping indicators (middle finger, index finger, ring finger).



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